

TWENTY-FOUR PAGES



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Photo by Bertha Howell, Boston, Mass.

SUZANNE SHELDON.

THE MATINEE GIRL



Auction sales have a fascination for The Matinee Girl, although she rarely does more than rubber. But the idea of books, pictures, rugs and familiar things that through association partake so much in time of their owners' individuality being bartered about—not only once but over and over again—has always seemed proof of the theory that inanimate things have their own life and character.

Else why is it that some people's belongings begin and end their days in decorous respectability, often passing along from generation to generation, while other mahogany, silver blue china and Daghistsans go wandering about in all sorts of society? Some of them, in fact, take on a rakish tone of time, and instead of mellowing gracefully with age show odd dents and twists that prove their stay in the hands of the Philistines.

You buy an odd pewter mug or a silver snuffers on its tray, and take it proudly to your modern home. And as it begins its existence among your magazines of the month and week its individuality stands out as strongly as a voice.

And you cannot help wishing that it could speak and tell you the story of its lives, its joys, its sorrows; and if all these, maybe, why not its loves?

So thinking, The Matinee Girl sat wondering and wishing before an old brass candlestick, shaped like a dragon, which she had purchased as the souvenir of a great actor. In the cool twilight of a Summer night it spoke from an old Chippendale desk that seemed a fitting place for it and told me the story of

THE LOVE OF THE BRASS DRAGON.

"I cannot remember my beginning, for I am centuries old, and there have been long periods during which I slept dreamlessly, when no candle flame burned above my head and everything was dead about me.

"But I have my dreams, many of which I shall not speak of, for they are of times and places long gone by; of a speech different to this which I speak so ill, and of wonderful, tinkling music, the sight of a great, blue sea, the scent of lillies and a silence of days unbroken except by the footfalls of slaves bearing urns and baskets of grapes in some inner room of the palace.

"Since then I have come back to several existences now in an auction shop, now on the study table of some recluse, the library of a priest, and again in the drawing room of a courtesan.

"I have never remained undisturbed in one place, but always on awakening have found new scenes and unrecognizable faces and voices about me.

"But through it all one thing has remained, whether I stood upon the gaudy dressing table of a painted woman or in the cabinet of a collector, and that memory is of my love—the love of a woman I knew as a girl, when her eyes were blue and beautiful, and no rouge or penciling disturbed the flower of her face.

"Everything has changed except that and the sky and the stars that I so rarely see. Yet I am the same dragon of brass, and I shall go on through the years and the centuries as I have through those gone by—a flame above my head and in my heart a love for the girl that once loved me!"

"Once, did I say? Who knows? Perhaps back in those dim days I have borne the taper that lit her chamber, where without armed slaves slept upon the stone flooring."

"Think not that aught I say in malice; but through the ages at times I have spoken these memoirs, and some day they may be gathered together in all their times and their languages and the story will be written—a story that stretches back as the ocean does into the sky.

"Sometimes I wish that I might tell my story to the sounds of faint, tinkling music, followed then by a silence holding faint murmurs of the sea and the odor of lilies.

"I woke to life once, for I have begun to count since then, when I was in a queer shop where about me were piled blue china dishes, cups and saucers, old silver salvers, mahogany tables, gold-framed mirrors and many candlesticks like myself, of carved brass candelabra, and sconces all showing my dragon's form.

"Like me they were, so much so that it frightened me lest I should lose my own identity and think that I was one of them, for they were but cheap and tawdry machine-made things, burnt and battered so that they might look as old as I am. But I am I, and the true eye will find me and choose me above all others.

"These other dragons, false as a man's oath, knew me not, for they did not feel like me, and yet we were there ticketed in a lot, to be sold like galley slaves chained by the wrist. And people came in and looked at them and smiled, and saw me not at all.

"Then one day she came—a beautiful girl, with a fair child face and those flower eyes

and sun-gold hair, and she held her head like a princess. And with her there was a man, dark and handsome; but his lips were cruel even when he smiled, and he looked into her eyes with glances that I understood, for through the centuries there are some things that never change, and one is the look in the eyes of a man who gazes upon the lips of the woman he loves.

"He was showing her cases of rare old silver and jewelled chains with Egyptian medallions, and a fan of painted ivory, but she would have none of them, but suddenly clasped her hands and her eyes lit up with joy and she reached one white hand to me—to me!

"And it seemed again that I heard the sea and the tinkling music as I looked into her eyes, and I heard the dealer say that I went with the others—six in all. But she laughed, and she would have none but me; and the man paid for all, but she shook her head for she knew—she knew, and when I was wrapped in the tissue she fairly hugged me to her heart.

"They stepped into a cab waiting, and the man said 'Home.' And we were driven on over the rough streets to a doorway above which lights like stars glittered and warmed me with their welcome. And we went up in an elevator to rooms beautiful with such things as those, I love—things of times past, when carpets were made of silk and cups of gold.

"She placed me on an embroidered cloth and put a white taper alight upon my head, and I was alive once more and glowed with happiness to find that she knew me. And I was to live another life amid other people. And I was glad!

"For days—yes, weeks sometimes—I was alone. A silence like to others that I had known was over everything. The clock stopped ticking in its jeweled frame, the flowers withered in the bowls and filled the air with the odor of decay. A mouse came out and burrowed in the carpet, and I was glad to even hear that little voice.

"Then suddenly they would come again—they two, and the lights would glow beneath silk shades and logs flamed on the hearth; wine bubbled in their glasses and laughter on their lips, and roses glowed again and the white flame burned above my head. And in a gown of blue and gold she, the Princess, sang love songs and something flamed in my heart.

"Then came a day dark and terrible! I cannot speak of it. She was alone. There was a letter—cruel and short—from him, and she read it and re-read it, and gave one cry that still sounds in my ears when the music comes up from below of nights when I am here alone and no one thinks of me.

"She sobbed and cried out upon God to help her, and she strode through the rooms and beat upon her breast and sobbed and knelt by the window till the dawn came, and there was no light and it was very cold. She fell asleep there sobbing, and the men came when the sun was up and began to pack up the beautiful things among which I had lived another of my lives.

"There was a man among them whom I did not recall at first, but when he spoke I knew him. It was the dealer in whose shop I had been when she found me, and he directed the men as they hurried the things into the boxes and barrels—yes, even the blue and gold gown, although he asked her if she wished it; but she sneered and shuddered and shook her head.

"And then he asked her if there was anything she wished for herself in the rooms, and she said, 'No! no! no!'

"And then she gave one look around, with eyes grown cold and hard, and she saw me! Then she laughed querulously and picked me up and carried me out into the street, clasped close against her breast."

THE MATINEE GIRL.

CUES.

George C. Tyler has expressed dissatisfaction with the play which Brandon Thomas and Mr. Caine have written for Vesta Tilly, declaring that the completed comedy did not attain the degree of excellence that the scenario indicated. Accordingly the work has been given to an American playwright who is now in England.

Manager Jabol, of the Carnival and Circus company bearing his name, is to sue the Business Men's Association at Sioux City, Iowa, it is said, to recover his percentage of the gate receipts of the recent exhibition given at that place. He is reported to claim 75 per cent. of the \$1,800 taken in.

J. M. Stout is in Chicago making arrangements for the opening of The Minister's Son next season.

Harry Von Tilzer has written new music for My Sweetheart, a revival of which will soon be made at Proctor's 125th Street Theatre. It is said that Lawrence D'Orsay, who is now appearing in the title-role of The Earl of Pawtucket at the Manhattan Theatre and who played the old duke in My Sweetheart some years ago, has offered to coach the man who will assume that role and lend him, as well, the costumes for the part that once loved me!

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"Then one day she came—a beautiful girl, with a fair child face and those flower eyes

and bowel troubles are nipped in the bud by a timely Orangeine Powder."

SUMMER COLDS.

BEFORE AND BEHIND THE CURTAIN.

VI.

In concluding my little series, I should like to say something about actors in their home lives; and by actors let it be distinctly understood I mean actors who by inheritance or faithful service are justly entitled to the name, not such as simply "go upon the stage."

With some nationalities the word "home" is held in reverence. An Englishwoman is accredited with taking her domestic atmosphere wherever she goes. The German may be transplanted, but the traditions of the Fatherland are handed down to the third and fourth generation.

The average American, on the contrary, finds "home" and "home life" as the older nations understand it, rather meaningless and tedious, if not positively distasteful. There are men here who hold the possessions of their ancestors, others with places that they call their own, but with oddly few exceptions they have no more sentiment regarding them than the real estate agent may have for his "To Let's" and "For Sales."

We have nowadays "rush" flowers, "rush" trunks, "rush" tickets, and who among us can point to "rush" relatives and friends? People who prefer gypsy freedom with a "turn up or a shake-down" of another's to comfortable quarters of their own, involving the responsibilities of housekeeping. For those living in the "rush," entertainment can be purchased in any Winter hostelry, and every crowded Summer resort offers an attractive piazza. Only for the "rush" there must be no pause, no cessation in the self-imposed whirl, and no home duties in the breathless "going on," until one feels inclined to ask with the old philosopher, "Dear People, what do you think?"

Now the actor must have time to think, if it is only to prepare for the coming season's work. He must have rest. So he sensibly seeks some quiet nook which he calls home. And then you see this wanderer comes to love his home. It may be "a poor thing, but mine own," and he really loves this haven of rest and all the Arcadian joys it offers him. So it chances that the last people the theatregoer would associate with quiet retirement and simplicity are the first to struggle for its attainment. Moreover, if their home lives are unheard of it is because the open sesame to their earthly paradise is only known to the favored few claiming friendship and kindred, and not to you, dear Public!

There is such a very general interest in dramatic celebrities and such a vast difference of opinion concerning their private lives, that I should like to give a little pen-and-ink sketch of a friend who has always suggested to me in every respect a type: coming as she did from a real theatrical family and commencing her career in babyhood.

Not long ago Miss Jean Margaret Davenport, now Mrs. Lander, spoke to me with sincere enthusiasm of her early recollections: of the performances, which were second nature to her, therefore no strain, as might be supposed; she drew a pretty picture of the eight-year-old child running on the stage, to be greeted by a delighted audience, and off at the end of the scene to be caught in the arms of her mother, who wrapped her up and carried her away to rest, or to be prepared for the next entrance.

All was literally play to her, as sports and dancing are to the ordinary little girl. The applause did not intoxicate; she had never known life without it and imbibed it naturally as she breathed. After the performance she was carefully taken home, bathed and put to bed, where she slept an unbroken, healthy sleep. Early the next morning horses stood at the door and unless stormy weather prevented she and her father went galloping off for full two hours, whatever followed of rehearsals, play or education. In the late afternoon she again took her regular seat, fondly watched by a mother as few little ones are. And yet there were not wanting well-meaning but ill-judging people who would have accepted her as a creature of temperament, irregular, and late hours as very reasonable, and necessary indulgence for their own, but who found it in their hearts to approach this child with doubts and probings as to her "hard life" and the "wisdom" of her parents in allowing it. Her parents' wisdom was amply justified by the development of an iron constitution, which with a rare talent for her art and a magnetic personality shortly placed her at the head of her profession. After her marriage to General Lander and his premature death from wounds received in battle, Mrs. Lander with her mother took entire charge of the hospital department at Fort Royal, and she proved herself both a patriot and a royal wife. More recently her quaint home, the "Little White House," in Washington, the centre of all that is best in local literature and art, has filled the memory of many a friend with the fragrance of its rose garden and the graciousness of its hospitable mistress.

Another actor deserving well of his country was James Murdoch, who was playing Hamlet when the news arrived of the first call for troops in '61. "Accorded as he was," he abruptly ended the performance by a ringing appeal for the preservation of the Union, and in the four years following he never set foot upon the boards again, but devoted himself wholly to the service of the nation first as a staff officer and later, when his health proved unequal to active service, as an efficient aid in the grand work of the sanitary commission, to which he devoted the entire receipts from patriotic readings. His three daughters at the dear old home in Cincinnati gave their whole energies during the same period to the preparation of comforts and delicacies for the soldiers in the field.

Finally, what profession can boast a superior to Joseph Jefferson, actor, painter, literateur, sportsman, honored by Harvard University, welcomed at the Executive Mansion, and in his home life, personality and family relations more than worthy of every tribute he has received?

Yet in the face of such inspiring examples I see no class, no profession, so generally misinterpreted and so universally misrepresented in their private lives (beginning with William Shakespeare) as actors!

The reasons are manifold, as those taking the trouble to investigate will find. First, of course, there is the publicity of the life at all periods; and to-day under its present conditions (as I have said elsewhere) the stage is not offering any gratuity for ideology alone, while great importance is accorded to a gown, or something else! The wearer of the gown, as may be seen, is probably, like the dress itself, a fresh importation. But naturally she is not called on for a "speaking part." Nothing is necessary for preliminary notices but "the gown." All the same, the advertising accomplishes its purpose. Is it strange that an unknown should profit by such an opportunity? The great public doesn't discriminate, so judgment is passed on a whole class.

Huxley tells us in his experience, "Things left to themselves in this world don't get right." I wish players might take this to heart. I wish the time might come when they would found a professional confraternity, encouraging those worthy of encouragement and relentlessly excluding from their company persons whose unscrupulous reputation has done so much to discredit the high-minded and art-loving majority of their associates.

Of course, the introduction of any such reform must come from those in high places—representative people: there are such, men and women, who owe all they are and all they have to their mistress—art, and strong enough to strike a blow in her defense. Let the blow be struck! It may not for a time alter modern usage to which the stage has descended; but in all justice to those concerned, let the world have the other side of the stage placed before them and Huxley's practical wisdom be administered by those who may rightly claim to be the standard-bearers of an honorable profession. It will not then be left, as it is now, at the mercy of its detractors without defense.

To those who may chance to read these articles, having no knowledge of anything beyond what they have heard as common rumor, let me propound a plain question. When we are told of dishonest treasurers, fraudulent bank presi-

dents, men in high position dealing dishonestly with trust funds, guardians unworthy of the charge confided to them, or clergy false to their sacred vows of office, does it reflect on all of their cloth or kind? Do we not rather instinctively resent the general imputation and enumerate the millions who are scrupulously true and honest, and whose names for this very reason are not made a matter of discussion? Some few complimentary words being spoken to one such the other day, for instance, provoked the rather curt reply: "Don't insinuate that I'm an honest man, sir; what else should I be?" Let us make this charitable application to players and at least give the benefit of the doubt to those behind the curtain.

In a theatre all sorts of people will be found, even within the acknowledged limitations of this little unconventional world of its own; and unconventional it must remain, since its customs and hours are not those of other broad-winders. Among its members are men and women of every degree—good, bad, indifferent, educated and uneducated, scholars with lofty ideals, students ambitious of high attainments and stopping short of nothing less, drones and ne'er-do-wells, content to sit on the lowest rung of the ladder, making no effort, but taking what chance sends their way; and yet, without partisanship I claim there are certain advantages on the player's side, even the most inefficient. One is in their singularly large-hearted charity for those poorer than themselves: another (by reason of the education forced upon them) a more liberal knowledge of literature which renders them companionable, as compared with other men of the same calibre.

This is proved by their being sought out as they are by people in society, in spite of the jaundiced opinion of some (one writer I think of especially), who while they have succeeded on other lines, failed in their attempt to act and in their personal disappointment have maligned their former associates accordingly.

A third good quality I may chronicle on the player's side is this: when men or women are really bad they are so openly, making no pretense of anything else. In looking back as I have known the theatre I can truthfully say not one hypocrite occurs to me; neither do I recall a single instance where religion made the slightest parade of sanctity. Pretty domestic pictures, too, seem fairly to crowd upon me as I write, such as a devoted mother who always found the two or three hours a day to keep up the children's lessons (a friend visiting the Summer home likened the beautiful group to one of Jane Austen's).

I heard a story told this last year of a Darby and Joan who chanced to play opposite parts, consequently came on the stage and went off together. And so they sat out the "waits" night after night and month after month in some out-of-the-way corner hand in hand. They had "climbed the hill together" and now they are "going down," but always lovers to the end. How few among those seated in front could have suspected had they followed their characters how real was more ideal than the mimic presentation.

We are apt to grow cynical in these latter days with our too subtle knowledge of the pettier motives which play over the surface of the human mind. Yet the under currents are as ever strong and deep. On all sides we may look below the apparent selfishness and vanity and find eternal souls working out their salvation, blindly and falteringly, but with the courage and patience that are divine. Life in its essence is true and noble. That the actor so generally discerns its worth and verity and makes them in some degree clearer to his fellows is his chief claim to honor.

William Sykes, May 25, 1903.

ENGAGEMENTS

Edgar Healy, with Flynn, Undercriff and Alberni. William E. Hooker and Kathryn Hooker, with Maynard and Sarah MacDonald company for next season.

Arnold M. Alexander, by Charles E. Blaney, to support Lotta Lubbers in Only a Shop Girl.

John G. and Alice McDowell, by Managers Warner and Altman, to play the principal comedy parts in A Montana Outlaw.

Lillian Hale Emery, by Manager M. W. Taylor, as leading woman with Why Women Sin (Eastern).

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RECOLLECTIONS OF ROSE EYTINGE.

Why She Draws the Line at Private Matters
—Two Exciting Experiences.

(All Rights Reserved.)

It is a long time since I have sent THE MIRROR any of my recollections, and you, in conjunction with others, have kindly asked for more.

But—I think there is as much virtue in a "but" as in an "if"—many persons who have read these same small recollections complain, "You do not give us enough of yourself, your inner, domestic life, your struggles, your quarrels, your—your—

No, I don't, and what is more, I won't. My struggles and my quarrels belong to me, and do not belong to the public. The public has a right to judge us actor-folk by our work, as it judges other workers, artists, and artisans. If our work pleases the public, the public pays to see it; if it does not, the public stays away, and there the matter ends, or should do so.

When I have suffered at the hands of men, I have always taken thought that it is cowardly for a woman to fight a man. If she fights him with the weapons at her command, he, as a man, cannot use the same weapons, and so is at a disadvantage. Ergo, there is no glory to the woman who wins under such conditions.

If the woman uses other and stronger weapons, she degrades herself from her high estate, and becomes either a termagant or a whimperer, and it would be hard to say which is the more unpleasant character.

I have encountered many meannesses in my work as an actress; much chicanery, injustice, dishonesty, constructive if not direct, on the part of managers. Much jealousy, small carpings, and smaller tricks on the part of actors, especially among the genus leading men. What of it? The whole human family is made up of various passions—made up of grand impulses and emotions, and groveling meannesses. Why should actor-folk be expected to be exempted from the faults and frailties of the rest of the human family? And why should I, who surely have my share of their faults and frailties, drag to the judgment seat of public opinion accounts of the petty squabbles that have occurred in my work-a-day life, where it is pretty certain that I was quite as much to blame as was t'other party?

There is another and, to my mind, a powerful reason against my telling many a little tale that might be interesting—the party or parties to it are passed away. They are no longer here to answer, to protest against me, if I report them wrong, to show how much more blame-worthy I was than they.

Therefore, silence is best.

When I hear so much talk of the hardship of a theatrical life, I am always tempted into a sly and incredulous smile, for, as a matter of fact, there is no hardship in a theatrical life more than travelers are liable to encounter at any time or in any country.

Excitement there is, and change, and variety, and it is to obtain these things that people travel, and the very things that persons pay large sums of money to obtain by travel, actors and actresses are paid large sums of money to accept.

Of excitement incident to travelling I have experienced a reasonable share. I remember being on an overland train on one occasion, and as the train approached Cheyenne, where we were to stop for supper, we began to observe evidences of a holiday, and when the train pulled up beside the rude platform of rough logs, which did duty as a station, we saw on every side unmistakable evidences of a general merry-making on a grand scale.

Flags were flying, horns were "tooting," discordant sounds misnamed music filled the air, and the streets were filled with a motley crowd of men, women and children in holiday attire, and from all sides the crowd was constantly being added to by the arrival of more holiday makers in any and every form of vehicle, drawn by every kind of animal, from the heavy-eyed, heavy-footed oxen, to the lithe, playful bronco.

By the time we had supped—very badly—and the train was moving out, the town was illuminated with every sort of light that could be procured. This was especially the case when the train was passing a slight elevation, a sort of hilltop, just outside the town; there in the centre of a circle of lighted Chinese lanterns, and various and divers other ingenious methods of illumination, was to be seen the gruesome cause of the festival. For there, dangling in the soft evening air, were the bodies of two men, notorious malefactors, who, having been taken red-handed that morning, had been given a trial before Judge Lynch, and the result of that trial hung before us.

I remember another incident of frontier life and its methods, even more thrilling than the one at Cheyenne. It occurred in the town of Texarkana, just as the sun was setting, one evening, when the air after the stifling heat of the day was becoming divinely cool, and that sweet stillness that broods over the scene with the close of the day was settling down. I started from the hotel to walk to the theatre where the evening's performance was to take place.

The streets were quiet, very few persons seemed to be abroad, and the buggies, with their occupants, always so numerous, were jogging slowly along, when, suddenly, there seemed a simultaneous movement.

The foot passengers seemed to melt into air, so quickly did they disappear; the drivers of the buggies whipped up their horses and were soon enveloped in the dust made by their own flight. I, wondering at this sudden movement, had just arrived at a corner and was about to turn into the street when a low, but penetrating voice said, "Look out! 'Ware guns!"

And none too soon was the warning given, for at that moment a pistol shot was heard, and something passed me with a most ominous whistle. I scuttled into a near-by shop-door; behind the counter stood a young woman calmly chewing gum, and while discreetly withdrawing herself close to the wall behind the counter, craning her neck and watching eagerly the direction of the shot. Two or three shots were fired in rapid succession; then was heard the fall of a body, after which there was silence.

After a pause of a few minutes the young woman, who had not for a moment paused in her gum chewing, passed around to the front of the shop, went to the door, looked out, and saw, what I also saw, a man lying apparently dead, and without glancing toward me she said, "There, he's done it!" Hal said he'd git him 'fore the end of the month," and turned away from the door. In doing this she saw me and said, "You kin go on now, reckon that won't be no mo' fussin' to night."

And the young woman was quite correct in her brief summing up of the situation. There was no more fussin' that night, and I learned afterwards that the scene I had witnessed was an episode in a domestic difference between brothers-in-law.

On another occasion I was seated in a rather crowded car on a Texas railroad. I had a place near the front of the car. In the last seat, at the rear end of the car, two men were seated. They had come on at a small station. They were quiet, commonplace looking men, and seemed too much interested in their own conversation to trouble themselves about their fellow passengers, and there was nothing about them to evoke an interest in them on the part of their fellow passengers.

Suddenly a pistol shot rang through the car. Every one started, and every woman shrieked, and everybody thought for a time that they were killed.

When I had dispelled that idea from my own mind and had recovered sufficient presence of mind to look about me, I saw that one of the two men on the rear seat had fallen into a shapeless heap, half on the floor, half on the seat, and his companion, still seated, was making no effort to help him, but was engaged in coolly wiping his still smoking pistol with his pocket handkerchief.

In an instant, in a breath, the wildest excitement reigned. Most of the women continued to shriek; all the children did so. All the men were on their feet, gesticulating wildly, all crowding into the aisle and up toward the rear end of the car.

For myself, I had seen all, and much more

than I had wished I had seen. My great need at that moment was for air, so I pushed my way out to the front platform. When the train had started, it had stopped with a painful jerk immediately after the shot had been fired. I found that I must either return to the interior of the car or be thrown from it, so I reluctantly re-entered.

There I found that everything and everybody had resumed their normal condition. The passengers had resumed their places; the rear seat was empty! And from what I gathered from the conversation of the various groups within my hearing, the universal topic related to incidents similar to the one we had just witnessed, in which the persons speaking had been either participants or partisan eye-witnesses.

Afterwards I learned that the two men engaged in this affair had for many hours been sitting in a poker game, and some question had arisen as to their respective "piny" in this same "game." This discussion had been in progress when they had boarded the train, and in its heat the lie had been passed, with the result we had witnessed.

My next experience of what, in frontier parlance, is called "a shooting match," was even more horrifying. We arrived in a small town, a one-night stand. We should have been there the night previous, but the train, crowded with unruly, noisy men, women and children, had declined to move except in a jerky, irresponsible way, during the long hours which had been enlivened by the screams of the poor little children, who were hot and wretched generally, and the disjointed, desultory talk of the men and women, punctuated by the loud laughter which betrays the vacant mind, interspersed with the frequent shouting of what seemed to be a sort of watchword—"Ev' thing goes in Texas!"

Evidently this descriptive watchword did not include the train. It quivered and persistently refused to "go," and it was not until the early morning that we pulled into the town.

But early as it was, the town was all astir,

and in a very short time we learned the reason.

There had been a "shoot," as we heard the event briefly and graphically referred to, during the

FROM THE STAGE STRUCK.

W. H. Gracey, manager of the Mamie Fleming company, sends THE MIRROR a letter of application from one thirsty for histronic fame that is herewith printed:

My Dear Sir Miss Mamie Fleming as I saw your add in the New York Clipper I have seen Show at Kensington theatre and it is a good Show if you Good as Sise. I am getting me in the Show to Can do a Juggling act I have been learning Juggling for over two Years I have never had in Show and I will able to do M. Juggling act good anney day I do not drink or Chew or Smoke you will find all rite in line if wish Send me a letter and tell me how I will Stand With you Show and if you think I wood not be no good to your Show rite me at once and let me know and I will Glad to hear so from you I will thank you very Much for Your Kindness if rite to me at once and do not be feared to rite me a letter and me how you Stan Send to J. M.

IDALENE COTTON.

Upon this page of THE MIRROR appears a striking picture of Idalene Cotton, a clever actress who has just been especially engaged by Henry W. Savage to play the role of the French Maid in the Western Prince of Pilson company, which will open in Chicago for a run on Aug. 1. Miss Cotton is very popular in that city, as she is everywhere, for she has scored hits in both vaudeville and drama. Among Miss Cotton's most successful roles are those of the French Maid in Francis of Yale and the titular role in The French Maid, in which Miss Cotton succeeded Anna Held. She has also won high praise for her imitations of Mrs. Fiske, Eleonora Duse, Leslie Carter, and Vesta Tilley. Miss Cotton and her husband, Nick Long (who has also been engaged for the summer at their cottage, "La Siesta," at Greenbriar, I. L.)

ENGAGEMENTS.

By Butterfield and Bromfield, for the support of Charles A. Loder in A Funny Side of Life: The Four Emperors of Music, Morris and Daly, Edna Muriel, Jean Jerome, Ruby Lytton, Bertie Farmsworth, Hal

REFLECTIONS



Photo by White, N. Y.

William Colvin, whose portrait appears above, is known throughout the theatre world as a shrewd, genial and wideawake theatrical man. During the coming season Mr. Colvin will be identified with one of Ernest Shipman's As You Like It companies.

The McFadden's Flats company will this season include thirty-four people and will be under the management of Thomas R. Henry. Thomas Hodgman will go in advance.

Florence Gale, who last season played Flavia in The Prisoner of Zenda, will this season assume a prominent role in an As You Like It company.

Harriett Sawyer, twenty-four years of age, and until recently a chorus girl in The Runaways, attempted suicide on Thursday at the Martha Washington Hotel. Miss Sawyer fired three shots from a revolver at herself, but only one took effect, striking her above the heart and inflicting a slight wound. She is a native of Milwaukee and is the divorced wife of John Cecil Clay, the artist.

Patrick H. Sullivan, President of the firm of Sullivan, Harris and Woods, has purchased the residence of the late Captain John H. Watson, on East Chester Road.

Mildred Gilliam, who was last season with Francis Wilson and who will this season appear in the support of the Rogers Brothers, left last week for San Francisco for a visit to her family.

The new comic opera by George Ade and Gustav Luders has been named the Sho-Gun. It is in two acts and the scenes are laid in Corea. Henry W. Savage will produce the work early in the season.

F. E. Bergquist, lessee and manager of the Galesburg (Ill.) Auditorium, will arrive in New York this week for a brief stay.

Mark Lane, the comedian, who has been playing the role of Matsuba in the Japanese opera, Otoyo, left the east on Saturday evening.

It is announced that Eleanor Browning will be known hereafter as Eleanor Belden. She has adopted this change to prevent a conflict of names, there being so many people with the name of Browning in the profession.

Milton Aborn's opera companies have all closed very successful Spring and early Summer engagements, and the manager is already making arrangements for next year, when he will have at least twenty houses on his circuit, in which he will present many new operas, negotiations for which are already under way. He has hired a warehouse in Brooklyn, in which the scenery and properties of his various productions are stored. Mr. Aborn is spending this week resting in the Catskills.

Gertrude Mackenzie will soon retire from The Wizard of Oz to join The Sleeping Beauty and the Beast during its Manhattan Beach engagement.

Leon Mayer has been engaged by Nat Roth as advance agent for S. Miller Kent in Fighting Bob.

Edytha Ketchum is playing an engagement as leading woman of the Harrison-Adams company and is securing extremely favorable notices for her work therewith.

W. E. Bonney will again this season play Bruno Rocco in The Eternal City.

At a recent performance of Babes in Toyland at the Grand Opera House, Chicago, an exciting scene occurred in the dressing-room of Jessie Wynne, who is playing the part of Tom Piper in the production. A Mrs. Daniel R. Armitage called at the theatre and obtained permission to go to the dressing-room of Miss Wynne. When she met the actress she at once claimed her as her daughter, saying that Miss Wynne had run away from home some three years ago. She refused to be convinced that she was in error, and had to be carried from the stage in tears.

Victor Herbert is at his home in Pittsburgh at work on the score of a new opera for Fritz Schaff. Harry B. Smith is at work on the Ilbrecht. Mr. Herbert is also at work upon the selection and orchestration of Mendelssohn's music for a revival of A Midsummer Night's Dream. The tour of Mr. Herbert's orchestra closed at Willow Grove, Philadelphia, on July 7.

Andrew Robson has decided to retain Richard Carvel for the coming year. He will open his season in Philadelphia Aug. 22.

Frank L. Perley has engaged Eva Tanguay as leading woman for Frank Daniels in C. B. Dillingham's production of The Jockey.

W. Hargreaves and his wife, Carrie Hewins, returned to New York last week from Elgin, Ill., where they have been resting during the past few weeks.

Bianca West, who last season starred in Her Lord and Master, has been engaged by Davis and D'Arcy to play Glory Quayle next season in their production of The Christian, featuring Lionel Adams in the role of John Storm.

Fred Pool will rejoin the business staff of The Billionaire at the close of its Manhattan Beach engagement.

Helen Sherwood has been engaged by D. V. Arthur to appear as Mrs. Jenkins in Nancy Brown, in which Marie Cahill will star again next season.

Ursula March last week played Nellie in The Princess of Pilson.

Fred Stone, assisted by Ida Duggan, Anna Fitzhugh, Nellie Price, and Nellie Payne, on July 13 introduced a new nautical specialty in The Wizard of Oz at the Majestic Theatre.

William Seymour will sing Liberty Courges, in which A. L. Lovett will next season star Orrin H. Johnson.

Will H. Vedder, who will next season be featured in Charles M. Bailey's new melodrama, The Child Slave of New York, has returned to the city to begin a series of trials for the play, which will open in Boston on Aug. 8.

Photo by Hall's Studio, N. Y.

IDALENE COTTON.

night, and the townsfolk had risen thus early—possibly in their interest in the affair they had not been to bed—to gather in the slain. At the time of our arrival these numbered five, and on our way to the hotel we had met the procession bearing them.

A nice appetizing event as a preparation for breakfast, but that was a matter of small importance, for we did not want any breakfast—a rather fortunate circumstance—for on arrival at the hotel we found that, in the language of young Lysimachus' Triplet, "There was no breakfast for breakfast."

We learned that this had been strictly a family affair, full of suggestions of the words of the old song, "O, 'tis love, 'tis love, that makes the world go round."

It seems a youth and maiden loved. The youth, beloved by the maiden, was not so loved by the men of her family. The day of the night of the "shoot," the maiden had succeeded in eluding the vigilance of her kinsmen, and had fled to her lover. Promptly the place of her retreat was surrounded by her relatives—father, two brothers, uncle and cousin—and in the fusillade that ensued the lover had succeeded in bringing down the entire family, having been nigh. It was shrewdly suspected, by the well-known excellent mackmansharp of the maiden. And now, all impediments to their union having been removed, they, being mounted on fleet ponies, were blithesomely speeding toward the next county to have their love blessed by the holy church.

FISHER SIGNS POWERS.

John C. Fisher on Wednesday signed a contract with James T. Powers by which the star enters under the management of Mr. Fisher for a term of years. Mr. Powers will first be seen as William Jelf in A Princess of Kensington, which will open at the Broadway Theatre on Aug. 31, and the following season he will appear in a new opera to be especially written for him.

Pearle Hight, comedienne, disengaged. New York engagement solicited. Address Actors' Society.**

At liberty. Louise Mackintosh and Robert Rogers.



SAN FRANCISCO.

The second and final week of Pudd'nhead Wilson at the Alcazar June 22-28 drew large houses. In the character of David Wilson, the lawyer-theriologist, White Whittelsey showed us he doesn't fear tackling a horse-chestnut or a chestnut horse. Some how the part didn't fit Whittelsey as close as his skin. But he is ready for the rôle in the future acts in the same representing the court. H. D. Byers made a good York Driscoll. Albert Morrison handled the rôle of Howard Pembroke competently. Frank Bacon in the character of Blake was capital. Bertha Creighton gave a remarkably clever Rosy. It was really a surprise, in that it was so unlike anything she has done since she came to the Alcazar. Her character, I think, was the original Simon pure. Marie Howe Eddie Price, who soul-souled, suspicious, incredulous and forgiving, Charles Astor Parker, the director-general (how's that?) of the Neill-Moroso co., arrived at San Francisco 6 to arrange the preliminaries in connection with the opening of the co. at the California 20. A week after his arrival it is said that some time ago James Neill and Oliver Morris, proprietor-manager of the California, Los Angeles, combined to promote theatrical enterprises on the Pacific Coast. A corporation was formed under the name of the Neill-Moroso Co., with Morris as president, Neill vice-president, and Parker treasurer-general-manager. Besides securing a lot of good plays for production on the coast, the co. controls four stock co. for touring the West, and has secured a circuit of these in the Pacific Coast. J. J. Dunn, R. H. Clark, Denver, Los Angeles, Santa Barbara, San Jose, San Francisco, Portland, Tacoma, and Seattle. Mr. Morris expects to have everything going as smooth as velvet by Oct. 1.

Richard Jones, the high-up tenor, left here 7 on the steamship "George W. Elder" for Portland with his co. of thirty-four, where the first performance will be given, opening an extended tour of the co. The co. will remain at San Francisco until "Guise," which played the leading parts at the Tivoli for a number of weeks, and William McDonald, the basso, for several years with the Bostonians, are among the principal members of the co. The minstrels will no doubt parage says when José, not withstanding the disengagement, has some. His recent work at the Republic, singing from thirty to forty songs a week, and drawing crowds to the Republic just to hear him especially, shows he is holding his own every time he opens his mouth.

"Jack" Wilson, who is a writer of burlesques, operas, songs and up-to-date verse, and who has been for many seasons a successful producer, until now, has resigned his position with the Tivoli. Accompanied by Anna Wilson, his wife, he leaves San Francisco for the East with a roll of manuscript operas, two musical comedies and one play. His wife, a mezzo-soprano, is well remembered for her delightful singing in the Italian grand operas at the Tivoli last season and for her recent successful engagement at the Orpheum. He is going East with his band.

The week beginning 13 (Miss O'Neill's farewell week) will be devoted to Romeo and Juliet, the first time here for Miss O'Neill.

The second week of Nat Goodwin at the Columbia, ending June 27, in When We Were Twenty-one, was fairly well patronized. It can't be said that Nat's two weeks here were a gigantic success.

At the same time, beginning June 29, Amelia Bingham and her excellent co. in The Climbers for the two weeks ending July 11, caught on "from the word 'go,'" and kept it up at every performance. It wasn't so much due to the 500 performances of the play in New York as it was to the sterling manner in which Miss Bingham gave the play here, that the play and players scored a hit.

At the Central M. B. Curtis will play The Giovanna 29-30, but fate destined otherwise, and the play and Curtis were withdrawn to make way for "Jim" Corrigan in Joshua Whitcomb 20. He played with the assistance of the Central Stock co. until 5 to good houses. On the 6th Kidnapped was put on, with Corrigan in the leading rôle, and so thrilling was the drama, of the large audiences that sat it out it was the balloonists that didn't have their hair lifted the week of 6-12.

At Fischer's the burlesque Twirly-Whirly, after a run of five weeks, came to an end 12. In view that many playgoers are out of town summering there has been a sudden slump in business, and it was deemed wise to withdraw the burlesque for something new. Accordingly it had to be abandoned by the balloonists on. Under the Red Rose and The Three Musketeers 13. As for Twirly-Whirly now that I have seen the fare, it was admittedly the wool and web of everything bright and lively and laughable, and redounds with a deal of merit to all the folk that had to do with it.

At the Grand June 22-27 in Washington. 28-12 in Detroit, Mich.

At the Tivoli 22-28 The Isle of Champagne was sung to good patronage. The same applies to Madeline 29-30 and to a revival of Wang 6-12.

Lotta M. Crabtree, who several weeks ago, accompanied by her mother, came to San Francisco on a trip combining business with rest, and who has been living at the Belvedere, returned to the East. The remaining part of the trip had to do with the sale of a patch of property in Tuck Street, near Hyde, for which in 1860 Lotta's mother paid \$12,000 as an investment for Lotta. This property Lotta sold for \$50,000 on July 1. Disposition of the property was made to consolidate Lotta's real estate interests in the East. It is said that Lotta has been so successful in her business that she is the owner of \$1,000,000 worth of real estate.

The Neill-Moroso co. will open at the California 20 for a season of seven weeks. The repertoire during the engagement will be in the Palace of the King, Hearts Adame, Janie Meredith, A Royal Family, Mrs. Dame's Defense, The Way of the World, and Notre Dame. In all of these plays Lillian K. Clegg, the leading woman of the co. will take the principal rôle. If all the good things we forehear of Miss Kemble are pat, we're going to enjoy her. The plays will be presented on a very liberal scale of stage setting and Summer prices will be ripe, with "bargain matinees" Thursdays.

Mystic Vane, sweet-faced, winsome and lively, is a new subscriber to the Central Theatre Stock co., that is giving a large amount of herself.

Cloy B. Elmer, who was until recently one of the principals at Fischer's, was granted a divorce from her husband, William Elmer Johns, by Judge Hubbard here June 30, on the grounds of nonsupport since Aug. 6, 1901.

San Francisco Lodge, No. 3, B. P. O. E., will be represented at the annual session of the Supreme Grand Lodge at Baltimore July 21-23, by Percy V. Long, Past Exalted Ruler, and Thomas E. Dunne, Grand District Deputy and Grand Exalted Ruler for the Northern District of California. Accompanying these two accredited delegates will be Past Exalted Ruler John O. Rois, J. R. Howell, S. E. Manning, and T. E. Bonner, local Elmer.

Salmon, Carl Lindsay, Santa Cruz; A. R. Ware, Santa Rosa; Judge H. E. Westford, Napa; Judge Henry Melvin and Senator G. Ross Lukens, Oakland; Fred Thomas, San Jose; Dr. A. Taylor, Sacramento; George Jones, Grass Valley; Jo D. Spreul, Chico, and Percy Long, Vallejo, all of whom are delegates to the convention from the towns named. The party will leave San Francisco July 14 in a special chartered train for Baltimore.

E. D. Price, general manager of Belasco and Mayer's theatrical enterprises, who left here June 15 for New York to secure new plays and new talent for the season of 1893-4 at the Alcazar and the Central theatres, returned July 5. While away Mr. Price visited, besides, New York, Philadelphia, Rochester and Chicago. At these places he was successful in curing what he wanted. Specifically he secured the best the market afforded in talent and numerous high-class plays that have not been presented in stock, or, in other words, material that will keep things going at the Alcazar and the Central for twelve months.

He also had thirty weeks' booking on tour for Belasco, following his September engagement at the Alcazar. Furthermore, Mr. Price completed a route for the rustic play, The Dairy Farm, which has to its credit a run of three years in the East. This play, with its cast of twenty-five, some of whom will be Theodore T. Rock, "Tony" West, Helen Hartley (who appeared in the play East), and H. D. Byers, will have a very fine production at the Alcazar. The exclusive rights in the production of the play on the coast are with Fred Belasco.

A new addition to the excellent Alcazar Stock co. is Charles Wyngate. He made his first bow as Chambers in Pudd'nhead Wilson June 15.

The thirty-seventh national encampment of the G. A. R. will take place at San Francisco Aug. 17-24. There'll be a crowd, and the theatres hereabout will open in for their share of money.

When Ray Comstock, the treasurer of the Casino Theatre, New York, and Bebe Bling, a local chorus girl, used to go hand in hand to school in a small village in upper New York not many years ago, Comstock one day found it necessary to walk a classmate who had taken Bebe's lunchbox apple. It's Ray now, a bit wiser. By his present ways, the little sweetheart fair of those childhood days has obtained to such a degree they are to be married in the Fall of 1893. Talk about your affairs du coeur!

Among some of the Eastern theatrical folks vacationing at San Francisco for the Summer are Blanche Bates, Dave Warfield, and Mrs. David Belasco and her two daughters. Mrs. Belasco is here for the present. Modjeska has rented a house in California Street, and will remain here for some weeks following the close of her several weeks' engagement at the Columbia. She is due in New York in September.

It is newsed that Modjeska will have a season of six weeks at the California, to begin in October. It may be that if the season be successful she will play at the Grand and the Majestic. At present Modjeska is enroute the balminess of her Southern California home, "Arden," near Los Angeles, with her husband Count Rossetti.

In Frederic Sumner the Neill-Moroso co., which will begin an engagement at the California 20, has some naval blood. It seems Frederic is a nephew of General Sumner, now commanding the United States forces in Manila, and of Admiral Charles Sumner, Rear-Admiral of the South American squadron, commanding the flagship "Iowa." I doubt not the navy will be well sprinkled among the audiences at the California during the co.'s season.

Subsequent to the performance of The Climbers at the Columbia 1, Amelia Bingham and her husband Lloyd Wright were assembled in the rooms of the San Francisco Lodge, No. 3, B. P. O. E., where-headed by Exalted Ruler J. N. Odell, the actress-manager was tendered a reception the like of which will long linger in her memory cells. There were some good orchestral selections of popular and classic music, something good to eat and to drink, and a really jolly Elkable time. Among the members of Mrs. Bingham's co. at the reception were Bijou, Frances Bling, Elsie, Ellyn Westley, Georgia Cross, Helene Lackaye, Mand Turner-Gordon, Wilton Lackaye, W. L. Abington, Ernest Lawford, James Kearney, Carl St. Aubyn, George Spink, and Mr. and Mrs. Samuel McKey, besides R. Pinches, the bright and genial press representative of the Columbia.

Nat Goodwin has quenched his thirst beautifully at Sacramento. He and his co. were booked at the capital city June 20 for a production of The Altar of Friendship. They arrived at Sacramento at 1 in

the afternoon, and at 3:30 Goodwin had taken the train San Franciscoward. The excuse given by G. J. Appleton, Goodwin's manager, to Treasurer Peter Wilson, of the Clunie Opera House, for the non-appearance of Goodwin was a sore throat.

Robert Morris, who stage-managed James Nell's production of the California, has returned with the Neill-Moroso co. as its stage-manager.

Another new member to the Central forces is Ray Gordon. She is the daughter of Mr. and Mrs. J. F. Towle, of Oakland. A graduate of the Oakland High School, and well known locally in social, fraternal and amateur theatrical circles, she decided a few weeks ago, despite the opposition of her parents, to go on the stage. She is a strikingly attractive young woman, and her voice has a good range, has a magnetic personality and owns a good voice.

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As for "Jack," we hope to see some of his bright "stuff" in stage form before long, as it has a deal of merit.

What was formerly the Olympia Theatre, at the southwest corner of Eddy and Mason Streets, is fast being changed to make way for the New Tivoli Theatre. Manager Leahy expects to have the house ready for a new step. An pleasing change in the new house will be the elimination of any stage hiding supports. The stage will be seen from any part of the house. At present smokers smoke anywhere in the Tivoli. In the new theatre there will be no smoking except in the top gallery, reached by an elevator. On the top floor there will be a cage, made of iron, open on both sides, and with a glass partition, the two-story structure that fills all the corners of the lot. The interior coloring of the new house will be cream and gold, with green trimmings of marble and leather. The seats, all of which will be upholstered, will be twenty-two inches wide, as against eighteen-inch chairs in the present Tivoli. All of the dressing-rooms will be above ground, and each and every room will have a window, giving direct light to the interior. This will be a godsend for lovers of fresh air and proper ventilation. The rooms of the principals will be on the ground floor. The chorus will have the second gallery. The seating capacity of the new house will be 2,500, with room enough for 3,000. Inasmuch as Mrs. Ernestine Kreling, the proprietress of the Tivoli, has leased the new theatre to the Neill-Moroso co., she feels justified in making the house first class in every respect. Toward that end she is spending a large amount in making the improvements and alterations.

Harry S. Billard, a college-bred man, a son of a retired Cincinnati merchant, has been five years on the stage, was last season a member of the Bowles Stock Co. in Nashville, Tennessee, and is now appearing with much success as Drago in The Christian, Cassio, Othello; John Christian, The Dancing Girl; "Jack" Hart, Mistress Nell, and Wilfred Varney, Secret Service, has been corralled by General Manager Price of the Alcazar, as a result of his recent flying trip to New York, as the Alcazar's new juvenile. Mr. Billard will make his San Francisco debut as Fitz von Trappelheim in The Prince of Zenda 13.

Frances Gibson, who joined the Tivoli Opera co. at Seattle on its recent road tour, and has been with the co. ever since in the chorus, and Walter Bownes, a wealthy cattle rancher of Larimer County, Col., and a long while friend of Arthur Cunningham, the baritone at the Tivoli, were married at Berkeley, Calif., July 4, and San Francisco 4 for California. Mr. Bownes met Miss Gibson only four weeks ago, and the marriage was the result of Mr. Bownes falling in love on sight.

Madame Inez Fabbri-Mueller, one of San Francisco's most prominent musicians, has been chosen as an honorary member of the International Committee of Honor, that is to take part in the coming great meeting at Plymouth, N. H., on 26-28, in celebration of the dedication of the monument to be erected to the memory of Richard Wagner. It is expected the festival will be among the most elaborate of the kind ever held in the German metropolis.

Charlotte Vidor is the delightful little woman whose absence from the cast of Twirly-Whirly during the burlesque's five weeks' run at Fischer's ending 12, was a great loss. It seems that she and Mr. Barne Bernard, wife of the famous Hebrew cheerleader, liked themselves to Skaggs Springs, Cal., for a vacation. Now Charlotte has returned and will reappear as Gabrielle, the Queen's maid-of-honor, in the burlesque on The Three Musketeers 13.

Eleanor Clegg, the American actress, who was married in the Greek Church, London, June 22, to Lazar Larovitch, a Servian, is a San Joaquin. She made her debut at San Francisco some years ago, in The Hunchback, at the California Theatre.

E. Henry, Pacific Coast District Deputy of San Francisco Actors' Union No. 30, has issued a statement of the condition of the union which shows it is healthy. During the three weeks ending June 10, 1893, members were elected. Two members died.

The amount of \$300 was recently raised for the striking San Francisco tanners by a benefit at the Alhambra. Twelve regular and three special meetings were held the last quarter. The amount outstanding for dues is \$280.00. On booking fees the members owe \$185.70. Total receipts from Nov. 5 to June 14, 1893, were \$1,466.80. Total expenditures \$1,400.62, leaving a remainder of \$229.88. The obtaining membership is 290. The ladies' branch consists of 130 members.

Over at the University of California, Berkeley, there is being built a magnificent al fresco Greek amphitheatre. It is the gift of William R. Hearst. The opening of the theatre will be dedicated in September by a three days' dramatic festival. The dedication will consist of a series of three plays. Commencing with the classic beauty of the theatre, the plays presented will be Aristophanes' comedy of The Birds, among the most famous of the Greek dramas. It will be under the direction of Professor Leon J. Richardson and James Turner Allen, and Dr. Washington Prescott, of the department of Greek. The second day's play will be a tragedy by Phaedra, Chrysostomus, and Euripides. Marion J. Spinoza, and Carlos Brasheas, of the department of romance languages, will have charge of the production. The third day's will be the presentation of Ion, an English blank-verse tragedy, by Sir Thomas Noon Talfourd. It is Greek in conception, plot and setting. It will be given under the direction of Professor Marion J. Spinoza and Carlos Brasheas.

The third day's will be a comedy by Sir Thomas More, and a farce by Sir John Vanbrugh. The festival is to be a benefit for the university, and the money will be used for the building of the amphitheatre.

On the 26th of June, the 20th anniversary of the opening of the Alcazar, the 20th anniversary of the opening of the California, and the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 27th of June, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 28th of June, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 29th of June, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 30th of June, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 31st of June, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 1st of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 2nd of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 3rd of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 4th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 5th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 6th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 7th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 8th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 9th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

On the 10th of July, the 20th anniversary of the opening of the Majestic, the three theatres will be open for a benefit.

movements. In the Palm Garden Mabel Ardott was again heard in a selection of popular songs, much to the enjoyment of those who lingered after the opera. The *Chimes of Normandy* 20-25.

The Saturday matinees at Duquesne Garden are being given every week, and the auditorium is now taxed to its utmost capacity, so much so in fact there is some talk of putting on a Wednesday matinee.

Pittsburgh Lodge, No. 11, B. P. O. E., will have under its auspices Bain's spectacle of *The Last Days of Pompeii*, which will be exhibited at Exposition Park, Allegheny, just across the river, for two weeks, beginning Aug. 2.

The formal opening of the Bijou is now announced. William H. West's Minstrels will be the first attraction Aug. 3-8.

Manager R. G. Glick, of the Bijou, will remain at his new summer residence, Avon-by-the-Sea, near Asbury Park, N. J., until the opening of the season on Aug. 8.

ST. PAUL.

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The Metropolitan Theatre is undergoing extensive repairs. The parquet floor is being remedied and resoled, and a number of new boxes and luges will be added, after which the entire interior will be restored and refurbished.

Manager Dick Ferris is very busy arranging for his forthcoming production of the new comic opera, *The Sleepy King*, which he will put on the road the coming season. The music is by himself and the book by George V. Hobart. The co. will include Eddie Medway to marked advantage. Ben Johnson was irresistibly funny as Bones. Grace Hayward won favor as Cleopatra. The others were very satisfactory in their respective roles.

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MOORE, *Music*.—Roanoke 13-15. Streets of New York 16-18. Fair co. and business.

NEW YORK.

ALBANY.—EMPIRE THEATRE (H. E. Jacobs, mgr.): The Kindred-Courtenay co. played Men and Women 9-11 and did good business, considering the extreme heat. Mrs. Dame's Defense 13-18. The cast included Louise Dresser and Nellie Thorne supported all, but the strong acting of Mrs. Dame. Messrs. Kinmont and Courtenay have strong parts and make the best of them. Walter Walker makes an admirable Cannon Boneby. Thomas A. Wise and Maud Ram Stover, as Mr. and Mrs. Bullock Porter, are pleasing. George Osborne, Jr., plays the part of the Detective naturally. Alison Skipworth does fine acting as Lady Eastney and Douglas Fairbanks as Jimmie Riley is never at his best. W. H. Scott and Ernest Glendinning fill in the minor parts acceptably. Grey mare and Diplomacy 20-25.—HARMANUS BLEEKER HALL (H. R. Jacobs, mgr.): The Mortimer Snow co. finished a week of good business in Du Barry 11. The heated air was dispelled by the electric fans and many went to the hall for the purpose of being more comfortable, and at the same time, enjoy one of the best plays of the season. The bill was changed to May Blossom 13. Oliver Twist 15. Ticket of Leaves 15. Man 20-22. La Tosca 23-25.—PROCTOR'S (F. F. Proctor, mgr.): The trio of one-act plays by Albanians proved a drawing card. For week of 13-18 the bill consisted of the curtain raiser, Drifted Apart and the comedy, Captain Everett. It makes an interesting performance that is appreciated by all. A Gilded Pool 20-25.

ELMIRA.—BORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. sang The Bohemian Girl 13-18 to crowded houses. Carolyn Lewis Lane scored heavily as Arline. Herbert Salinger was happily cast as Florestine. The Thaddeus, Bostonians, and Charles Hosking as the Captain of the Guard were well received. Two newcomers, Frank Woolley as Devilshoof and Tillie Salinger as the Queen, made emphatic hits and established themselves as favorites. The Grand Duchess 20-25.—LYCEUM THEATRE (M. Reis, mgr.): Dark.—AUDITORIUM (R. H. Colburn, mgr.): Dark.—ITEMS: Charles L. Colburn, manager of the Auditorium, and Manhattan Opera co.'s production of The Merry War at an hour's notice 10, due to the sudden illness of Harry Bannon. His impersonation was remarkably smooth and clever.—Edgar C. Abbott of Boston lectured on Shakespeare as a dramatist 14.—George Primrose will assist in staging several dances which are to be features of the Quinlan and Wall Midgets' Barnumesque series. August 1. The Barnumesque will participate in 100 Elks' benefits during the coming season.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Dark.—PEOPLE'S THEATRE (Miller and Beers, mgrs.): The following bill was presented 13-18: Murry and Alden, Buckley, Doyle and Wild, in farce-comedy; the Seyors in a singing sketch; the Arline Sisters, dancers and acrobats; Murphy and Palmer, black face comedy sketch; John McGowan, monologue and musical turn; Lillian Le Roy Murtha, comedienne and mimic. The theatre continues to draw good houses.

ITEMS: Art American co. has been incorporated here by Captain J. English, Charles N. Smith, A. Dudley Mills, Jr., Frank Walsh, and Arthur S. Golden. The co. will deal in biographs, phonographs, and all other musical machines and is capitalized at \$10,000.

GEORGE C. MOON.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): The Valley Opera co. 13-18 sang The Bohemian Girl in an excellent manner before good sized houses. Laura Moore, as Arline, was in splendid voice, and Minnie Emmet, a singer who can act, added to the favorable impression she has already made as the Gypsy Queen. W. H. Kohlme and W. H. Pringle divided the week as Devilshoof. Victor, the Bluestocking, 20-25.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): The stock co. did well in Under Two Flags 13-18. East Lynne 20-25.

E. A. BRIDGMAN.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Jessie Beall Comedy co. 20-25 have canceled owing to bad spell. The season will be opened Aug. 3 by John L. Sullivan and his Vanderveer. The Bill 13-18.

CONVENTION HALL (A. P. Knapp, mgr.): Low Dogkicker's Minstrels 6. Bernstein's Vanderveer Stars 13, 13.—ITEMS: Garland's Band and Orchestra gave their first concert at Congress Park 14.—Prof. C. W. Stub and his orchestra began their thirtieth season of concerts at the United States Hotel 15.—The musical programme of the Washington will be unique under the direction of Karl Schneider of New York. Carlo Sherlock, business manager of the Town Hall Theatre, is at Atlantic City for a week's vacation.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Edwin Maynard and Sarah Macdonald opened their season here 16-18 in Pygmalion and Galatea; co. good; attendance light. Other plays, The Girl You Love and Carter. The one-act comedies, One Million Comedies, also introduced in the programme. Dogkicker's Minstrels 20. Campbell Station co. will open at this house Aug. 2-8. The co. is rehearsing here.—ITEMS: The performance 16 opened the Summer season at the Colonial.—Manager Cunningham has installed electric fans in the auditorium and balcony of the theatre. The dressing-rooms have been handsomely frescoed, carpeted, and panelled.

BATAVIA.—ITEMS: Frank P. Spelman, of the Cleveland, O. Theatrical Exchange, spent Sunday in town, the guest of his brother, Joseph W. Spelman, who is a well-known business man. George Powers, his manager, deserved mention.

GLOVERSVILLE.—SACANDAGA PARK (Charles Bell, mgr.): Gorman's Imperial Minstrels 13-18 entertained large crowds.

WARSZAW.—Clark-Soville co. June 27-4 (under canvas); good performances and heavy business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Francis Green Stock co. 20-25. Wilbur Comic Opera co. Aug. 3-8. Billy Bennett Theatrical co. 13-18 (under canvas).

OHIO.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Bentz's Stock co. 13-15 continue to please good crowds. Plays: Below Zero, Forget Me Not.—MIDWAY PARK THEATRE (Clegg Winters Trickett, co. mgr.): Liberale Band 10, 11 to fair business; excellent performances.—ITEMS: Miss Standish and Willard Bohman left Bentz's to join their respective co. for next season. They were replaced by Carrie Summers and Norman Travis, who will play leads for Bentz's co. all next season.

MARION.—ITEMS: Manager C. E. Perry, of the Grand Opera House, has just closed a contract for the Huber Roof-Garden, located on the new Huber Building, a fine five-story building, the largest in our city. Will open with Vanderville 27, and should do good business, as we have no parks or any other summer attractions.

CALDWELL.—ITEMS: Caldwell Park and Races, Caldwell, N. J., co. Aug. 28-29. The Caldwell Opera House is undergoing extensive repairs, which, when completed, will make it a regular city home. Projects for business good. Three new mines and new factory. House will be ready to open about Oct. 1.

BELLEVILLE.—ITEMS: The Grand Opera House will open Aug. 15. A number of improvements have been made in the theatre by the enterprising manager, G. B. Thompson.

KENT.—ELECTRIC PARK THEATRE (F. Buchtel Moffatt, mgr.): Johnson Bros. Stock co. 13-18; performance excellent; crowded house. Same co. 19-25.

BOWLING GREEN.—CHICESTER THEATRE.—ITEMS: John H. Hutchinson has been appointed local manager. House will open Aug. 31 with Tess of the D'Urbervilles.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Corrigan, mgr.): Arnold's attraction, which helped the carnival, June 24, was very good and appreciated by all. Richard J. Jose Minstrels 11. Shields' Park will again open 13, weather permitting.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Amerson Opera co. 13-18 in The Mikado pleased good audiences. The

cast was as follows: The Mikado, Jack Leslie; Nanki-Poo, James P. Abbott; Ko-Ko, Claude Amerson; Pooh-Bah, Frank D. Nelson; Flute, Tom Gandy; A. A. G. (A. A. G.); Pitti-Sing, Blanche Bixby; Nanki-Poo, Winnie Camerer; Katsuka, Hazel Davenport; Nanki-Poo, G. A. Thomas. The chorus did good work, and the costumes and stage setting were beautiful. Rip Van Winkle 20-27.—ITEM: Manager G. A. Yecker, of the Fulton, is taking his vacation at Atlantic City.

DI BOIS.—SUMMER THEATRE (Walter H. Stull, director: Camille 13-15. Walter H. Stull and Adeline Lorraine, stars, and a well-acted and managed season of the season. They were well supported by an entire cast. Specialties by W. F. Burt and Charles Valette were deservedly popular. The Irish Vagabond 16-18.

SCRANTON.—DIXIE'S (Henry F. Dixie, mgr.): The Mikado and H. M. S. Pinafore 13-18; pleasing performances; large business.—ITEM: The Summer season of comic opera at the Dixie closed 18. The venture was a most successful one.

NEW CASTLE.—CASCADE PARK THEATRE (Stanley and Mahoning, mrs.): Union Square Opera co. 13-18 in H. M. S. Pinafore; good business; fair performances.

WILLIAMSPORT.—VALLAMONT PAVILION (A. Appell, mgr.): Vallamont Stock co. 13-18 in Trifly and Fanchon; the Cricket to good business and enthusiastic audiences.

POTTSVILLE.—DOLAN'S PARK: Columbus Carnival co. 6-11; fair business.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George Ovey, mgr.): Burlington Stock co. presented The German 13-18 to capacity. Ed Archer was clever as the Indian Chief. C. Arper as the heavy did good work, George A. Hill as the Yankee was excellent. J. Sanford as Pete, Joe Williams, Walter Hill, and Charles Neumann played their parts well. Miss Kershaw, Johnstone, Mrs. Bowell, and Vail deserve mention. Nancey's Nobilette 20-25.—ITEM: Louis Horner, wife of Manager Ovey, has left the Ladies' Orchestra at New Bedford, Mass., and will join her husband at Pawtucket, where she will rest for remainder of summer.—Mrs. Kershaw is on from St. Louis visiting her daughter, Williette Kershaw, leading woman with Burlington Stock co.—Albert Morrison has been engaged as leading man with Burlington Stock co. to take the place of Mr. Archer, who will leave to fill an engagement with Willis Granger.—Clarence Arper, leading heavy man of the Burlington Stock co., closed 11.—Miss Donaldson of the Burlington Stock co., was taken suddenly ill 14, but recovered in time for The October. The doctor ordered a rest of a few days. Miss Seymour took her place without a rehearsal.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Whitmore, mgr.): A. G. Allen's Minstrels (under canvas) 6; co. and business good.

TENNESSEE.

NASHVILLE.—CENTENNIAL PARK THEATRE (Justin Thatche, mgr.): Orpheus Opera co., under the management of Justin Thatche, opened a season of Summer opera at this theatre 4, presenting Pinafore 4-11 to large and well pleased audiences. The Chimes of Normandy 13-18 is pleasing well filled houses. Special mention should be made of Charles C. Washburn, Justin Thatche, John Haven, Al. W. Fremont, Suzy Badger, and Marie Oakland. The Mikado 20-25.

JACKSON.—HIGHLAND PARK OPERA HOUSE (Woerner, Tuchfield, director): The Peyton Farre 13-18; a very successful two weeks' engagement here 11; attendance has been large. Hard, magician, 13-18, with Vanderville.—ITEM: Launcelot Lodge, Knights of Pythias, will put on a street fair in October.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): Summer opera co. opened 13-18 in a splendid production of Carmen to fine business. Claudia Albrecht in the title-role made an instantaneous and pronounced hit. La Mascotte 20-25.

TEXAS.

FORT WORTH.—WHEAT ROOF-GARDEN (J. Z. Wheat, prop.): Curtis Comedy co. presented Dixie Land 6-8. A new production entitled The Price of Silence was presented 9-11; co. is still drawing large audiences. The Morrisons, Hugh and Allen sang several new songs between the acts. The Curtis Band, under the direction of Professor Edward Peters, rendered music each evening.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): George W. Scott co. 5-12 presented Rosalie and A Family Affair to good attendance, considering the terrible heat of past few days; fair; continue four weeks longer.

VERMONT.

BELLOWS FALLS.—BARBER'S PARK: Munden's Picnic 12-18 to good business; one of the best at the park this season. Maud Hillman Dramatic co. is booked.

WOODSTOCK.—MUSIC HALL: Romeo and Juliet Aug. 4.

VIRGINIA.

NORFOLK.—THE CASINO (Otto Wells, mgr.): Wears, Willie Walker 13-18; business good; performances very good. Munden's Wells promises the strongest Vanderville bill of the season 20-25.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Dark.—BIJOU THEATRE (Jake Wells, mgr.): Dark.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brathwaite, mgr.): Herald Square Stock co. 21-25.

WASHINGTON.

TACOMA.—THEATRE (Cal Heilig, mgr.): The Altar of Friendship 4 to a very large and well satisfied house. N. C. Goodwin is always welcome and a generous greeting; his co. was good. A Runaway Girl 9 to good business; some good points, also several poor ones.—LYCEUM (Dean B. Worley, mgr.): Shield's Vanderville 5-11 to good money; some clever people.—EDISON: Open and running full afternoon and evenings.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Walton H. Pyre and a co. of local amateurs in A Russian Honeymoon 10 delighted a large audience. Mr. Pyre is a member of the Otho Skinner troupe. Mr. Charles Walker, stage-manager at the Fuller for six seasons, severed his connection with the house 1.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Winegar Brothers 20-25.

WYOMING.

LARAMIE.—ITEMS: Arrangements are being made to hold a county fair Sept. 8-10. It will be the first county fair held in Laramie.

Several thousand dollars have already been subscribed and the contracts let for the erection of the proper buildings. W. A. Stoddard was elected secretary.—Laramie Lodge Elks will hold a fair at New Grand Opera House Sept. 7-10.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Wilmer Opera co. 6-11 in Said Pasha, La Mascotte, The Chimes of Normandy, Pinafore, and Oliver, large audiences and enjoyable. Special mention: Martin Fahey, Henry Fahey, Martin Langdon, Miss Richardson, Ethel Hunt, Katherine Cooley, A. McGraw, Charles Van Dyne, and Gussie Vaughn. Same co. 13-18.—REBER PARK THEATRE (H. P. Hammerton, mgr.): Noble Stock co. 6-11 in Sapho and Lucky Ranch.

BRANTFORD.—JOHNSON'S THEATRE (Agricultural Park) (F. C. Johnson, mgr.): Paul Castle 6-8. Faust 9-15; business and performance good.—GRAND VALLEY THEATRE (Frank De Haven, mgr.): The Village Postmaster 3-7. What Happened to Tompkins 7-10. The Lightning Rod Agent 13-15; business big; performance fair.—ITEM: John J. Kelley is making a hit in his specialty act.

QUEBEC, QUE.—TIVOLI GARDENS: Robinson Opera co. opened a Summer engagement 13-18. Diavolo to a good house.—JACQUES CARTIER HALL (L. Berlin, mgr.): A Jolly American Tramp 20.—ITEM: A. J. Smith, lessee and manager of our new theatre, has named F. Korman his resident manager.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinning, mgr.): May Nannay co. 7-11 in Face to Face and Tell Tale Inn; business fair; performances good. A Jolly American Tramp 13-18 opened to good business; performance seemed to please. Peck's Bad Boys 13-18. William Owen co. 20-Aug. 1. Kate Claxton 3-5. Old Jed Prouty 6-8.

WOODSTOCK, ONT.—FAIRMOUNT PARK PA-

RTS was as follows: The Mikado, Jack Leslie; Nanki-Poo, James P. Abbott; Ko-Ko, Claude Amerson; Pooh-Bah, Frank D. Nelson; Flute, Tom Gandy; A. A. G. (A. A. G.); Pitti-Sing, Blanche Bixby; Nanki-Poo, Winnie Camerer; Katsuka, Hazel Davenport; Nanki-Poo, G. A. Thomas. The chorus did good work, and the costumes and stage setting were beautiful. Rip Van Winkle 20-27.—ITEM: Manager G. A. Yecker, of the Fulton, is taking his vacation at Atlantic City.

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N. B.—Want to lease or buy good Musical Comedy or Comedy-Drama, suitable for Lottie Gilson, for coming Spring tour and season 1904-5.

MABEL MONTGOMERY

Leading Woman, Keith's Theatre, Philadelphia, Pa.

A Unanimous Press Tribute for "Jane," Week of July 11.

This impression was greatly heightened by the work of Mabel Montgomery, who was added to the organization yesterday, coming into Jane, in the title-role, which she knew perfectly well from earlier productions. She is a distinct acquisition to the company, being of attractive presence, and a strong, intelligent and thoroughly capable actress. The title part of the play fits her like a glove, and as the cocking gesture made the audience the audience.—PHILADELPHIA LEDGER.

The most noteworthy feature of the performance was the work of Miss Mabel Montgomery as Jane. Miss Montgomery made her premiere as leading woman of the company, and was accorded a warm welcome. In New York she is stock favorite and comes to Philadelphia after a successful engagement in Nashville. As the homosocial Miss Montgomery scored an unequalled hit. Her acting was clever and her manner effervescent with fun. PHILADELPHIA INQUIRER.

Mabel Montgomery, the new leading woman of the Bijou Theatre Stock company, made her debut yesterday at that Eighth Street playhouse in the title-role of the rollicking farce, Jane. Miss Montgomery scored an immediate popular hit, and she likewise proved herself to be a comedienne of decided talent. The role of the manopera maid gave Johnstone Bennett her best chance, and there can be no inevitable comparison to be made when another actress assumes the part. To Miss Montgomery's credit it must be said she does not suffer in this matter, and that only favorable comment is justified. PHILADELPHIA RECORD.

Jane made a hit last night and won hosts of new admirers. She was pretty and piquant, and laughed and skipped her way through three acts of rollicking funny play at the Bijou.

Jane was really Miss Mabel Montgomery, who made her local bow last night as the new leading lady. Her work was good and well received, and fitted in a key that won for her instant popularity.—PHILADELPHIA NORTH AMERICAN.

Miss Mabel Montgomery made her first appearance as leading lady of the organization, and her vivacious impersonation of the cocky servant girl proved her to be a most valuable acquisition to the company. She was given a rousing ovation by the audience, and before the set was over she had won the favor of the audience so thoroughly that the best of relations were instantly established. It is no more than justice to Miss Montgomery to say that her performance as Jane is equal to any given in Philadelphia either by Johnstone Bennett or Jennie Yeomans, the two chief exponents of the role. She is a buxom young woman, who commands authority with her liveliest jests. PHILADELPHIA PH. 38.

The impudent, ill-bred but clever servant is most of the show, and Johnstone Bennett and Jennie Yeomans have shown us the role elaborated to the limits of possibilities. Every one was more or less curious, therefore, to see what Miss Mabel Montgomery would do with the part on making her first bow as the new leading lady at the theatre. It is not too much to say that she was cordially received, won her way with the audience from the first, and ended by making a big success. She is a young woman who combines vivacity with every appearance of hearty good nature. Her acting shows natural talent, and that repose and quiet which are even more important in a comedienne. The newcomer is altogether a most welcome addition to Mr. Keith's forces.—PHILADELPHIA TELEGRAPH.

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DATES AHEAD

Managers and agents of traveling companies and corporations are invited to this department to advise of their coming to New York. To insure publication in the subsequent issue letters must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Morton, mgr.); Alex. Smith, Minn., July 20. Forum Falls 21. Watertown, N. D. 22. Marquette 23. Larimore 24. Minot 25. Michigan City 27. Conneaut 28. Devil's Lake 29. A HUMAN SLAVE (G. M. Ward, mgr.); Chicago, Ill., Aug. 9-15. KATHARINE AMELIA: San Francisco, Cal., June 20-Aug. 1. CLAXTON, KATE (W. W. Randall, mgr.); St. John, N. B., Aug. 23. DIXIE, HENRY E.; Chicago, Ill., June 29. indefinite. M'FADDEN'S FLATS (Ed. E. Housie, mgr.); Atlantic City, N. J., Aug. 17-22. M'LINDEN, PEGGY (Wm. Morris, mgr.); Alfred, July 20. North Adams 27. Webster Aug. 3. O'NEILL, NANCY (G. R. Stockwell, mgr.); San Francisco, Cal., June 6. indefinite. OWEN, WM.; St. John, N. B., July 20-Aug. 1. PECK'S BAD BOY: Eastport, Me., July 20. Lubec 21. Ellsworth 22. Bar Harbor 23. Old Town 24. Rockport 25. Castine 26. Rockwood 27. Ellsworth 28. Rockport 29. New Haven 3. Berlin, N. H. 4. Concord 5. Lancaster 6. Littleton 7. Bethlehem 8. SLAVES OF THE MINE (G. S. Callahan, mgr.); Washington, D. C., Aug. 8. THE EARL OF PANTHET (Lawrence Bateman, Kirk Le Shelle, etc.); New York city, July 5. indefinite. UNCLE TOM'S CABIN (R. Burleigh, mgr.); Prince St., New York, July 20. Machines 21. Columbus, July 22. Cheyenne 23. Franklin 24. Newbern 25. Duluth 26. Corning 27. Pittsfield 28. Vassalboro 29. YORK STATE FOLK (F. Wright, mgr.); Boston, Mass., June 22. indefinite.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25. indefinite. ALICE (Edward F. Albee, prop.); Providence, R. I., indefinite. ALCAZAR (Balme and Mayer, mgrs.); San Francisco, Cal., indefinite. ANDERSON: Anderson, Ind., June 7. indefinite. AUBREY (Mittenhall Bros., W. R. Hill, mgr.); Mount Clem. May 25. indefinite. AVENUE: Detroit, June 1. indefinite. BALDWIN-MELVILLE: Buffalo, N. Y., indefinite. BELLWOO: Denver, Cal., indefinite. BERKLEY BOND: Elievene, N. Y., July 20-25. Catskill 27-Aug. 1. BLOOM THEATRE (P. F. Nash, mgr.); Philadelphia, Pa., indefinite. BRENT: Erie, Pa., June 22. indefinite. BUFFET: (Geo. A. Hill, mgr.); Pawtucket, R. I., May 19. indefinite. PUFFINGTON (Jas. E. McKinley, mgr.); Fall River, Mass., May 4. indefinite. BUFFINGTON (Eugene Phelps, mgr.); New Bedford, Mass., May 25. indefinite. BURRILL COMEDY (Chas. N. Burrill, mgr.); Chamberlain 21. BURRILL (Chas. N. Burrill, mgr.); Springfield, Ill., June 2. indefinite. CASTLE SQUARE (W. B. Sherman, mgr.); Winona, Minn., April 27. indefinite. CASTLE SQUARE THEATRE: Boston, Mass., indefinite. CENTRAL (Balme and Thall, mgr.); San Francisco, Cal., indefinite. CHANDLER-STURGEON COMEDY: Defiance, O., June 14. indefinite. COLUMBIA THEATRE: Washington, D. C., June 8. indefinite. COKE OPERA HOUSE: Rochester, N. Y., indefinite. CUTTER AND WILLIAMS (Kaskaskia, Ill., June 29-July 2); Chicago, July 27-Aug. 22. DALE, OWENS: Rochester, N. Y., indefinite. DREW: Springfield, Mass., May 21. indefinite. ECLIPSE PARK: St. Louis, Mo., indefinite. EDMUNDS STOCK (W. O. Edmunds, mgr.); Quebec, Can., July 6. indefinite. EMPIRE: Columbus, O., indefinite. FAIRFIELD PARK (J. R. Banta, mgr.); Dayton, Ohio, indefinite. FERRIS (G. W. Winters, mgr.); Omaha, Neb., indefinite. FERRIS (Dick Ferris); St. Paul, Minn., indefinite. FERRIS: Minneapolis, Minn., indefinite. GIFFEN: Richmond, Va., indefinite. GLASKE VAUGHAN: Cleveland, O., June 29. indefinite. GRAND OPERA HOUSE: Syracuse, N. Y., indefinite. GRISWOLD: Troy, N. Y., June 15. indefinite. HANLEY, LAWRENCE: St. Louis, Mo., indefinite. HARKINS, W. S.: Montreal, Can., July 4. indefinite. HUMMELEIN IMPERIAL: Detroit, Mich., May 31. indefinite. HOWARD: Memphis, Tenn., indefinite. HOWARD (A. G. Howard, mgr.); Rutland, Vt., July 20-25. HULBERT, LAURA (Chas. W. Horrell, mgr.); Kennebunk, Me., June 20. indefinite. HUNTER-BRADFORD: Worcester, Mass., indefinite. HUNTER-MOORE: Atlantic City June 1. indefinite. JACK O'KELLY: New York, July 6. indefinite. MELBOURNE: Norfolk, Va., July 20-27. KINGDON-COURTNEY: Albany, N. Y., June 1-July 25. LAKEMONT PARK: Altoona, Pa., indefinite. LAKEWOOD: Lake Hayden, Me., June 6. indefinite. LAKERGAN: LESTER: Kansas City, June 14. indefinite. LUCAS: San Diego, Cal., June 1-Sept. 5. LYCEUM: Rochester, N. Y., indefinite. LYCEUM: Buffalo, N. Y., indefinite. MAJESTIC: Utica, N. Y., July 6. indefinite. McCULLUM: Portland, Me., indefinite. McDONALD (G. W. McDonald, mgr.); Eureka Springs, Ark., July 15. indefinite. MILLER'S WIMPFER PLAYERS: Atlantic City June 15. indefinite. MILLER-BEYAN (A. L. Bryan, mgr.); Baton Rouge, La., July 6. indefinite. MOON BROTHERS: Duluth, Minn., June 8. indefinite. MORDANT-HUMPHREY: Oakland, Cal., July 6. indefinite. MORNING SNOW: Albany, N. Y., May 21. indefinite. NEILL-FRAWLEY: Touring Australia. NEILL-MOROSCO: Los Angeles, Cal., May 17. indefinite. NEW YORK PLAYERS: Worcester, Mass., July 6. indefinite. O'LEARY: Columbus, O., May 17. indefinite. ORMONDE, EUGENE, SUMMER (Ned Stein, mgr.); Washington, D. C., June 8. indefinite. PARK: Woodstock, Can., June 8. indefinite. PAXTANG PARK: Harrisburg, Pa., indefinite. POST THEATRE: Battle Creek, Mich., June 22. indefinite. PROCTOR'S: Albany, N. Y., May 18. indefinite. RODA-KATHERINE: Providence, R. I., May 18. indefinite. RODA'S STOCK: Parkersburg, W. Va., indefinite. ROSEAD: Denver, Col., June 15-Aug. 1. SANFORD'S, WALTER: Butte, Mont., July 13. indefinite. SCOTT'S (Geo. W. Scott, mgr.); San Antonio, Tex., July 1. indefinite. SHIRLEY, JERSEY (Edmund F. Abbey, mgr.); Spokane, Wash., May 25. indefinite. THANHouser: Milwaukee, Wis., July 7. indefinite. THE SEWARD SHOW (Arthur J. Chisam, mgr.); Paducah, Ky., indefinite. VALLAMONT: Williamsport, Pa., June 11. indefinite. WHITAKER: Buffalo, N. Y., indefinite. WILLIAMS: Bar Harbor, Me., indefinite.

REPERTOIRE COMPANIES.

BIGGER, FLOYD R.; Kokuk, Ia., July 19-25. CARROLL COMEDY (Ion Carroll, mgr.); Clarkburg, W. Va., July 6. indefinite. CALLAHAN DRAMATIC: Seneca, Wis., July 20-21. CHASE-LISTER (Northern; Jos. Farrell, mgr.); Iowa City, Ia., June 20-Aug. 16. COULTER DRAMATIC (G. H. Curtis, mgr.); Savanna, Ill., indefinite. DILGER-CORNELL: Greenville, N. Y., July 12-Aug. 22. DUFFYRIN, ETHEL: Sherman's Park, Hamilton, Can., indefinite. CODDING COMEDY (O. M. Cotton, mgr.); Albion, indefinite. HOWARD-BORSET: Sioux City, Ia., June 7-Aug. 1. KING DRAMATIC: Altoona, Pa., June 8. indefinite. LE FERRE-CARPENTER (Herman Coakley, mgr.); Sioux Falls, S. D., indefinite. LEWIS, RACHEL: Picton, Can., July 23-25. Deseronto 27-Aug. 1. Napanee 3-8. MACK-WILBUR: Calcutta, Ky., July 6-Aug. 15. MALKIN BROTHERS (John and Ole Marks, mgrs.); Christie's Lake, Can., July 15. indefinite. MATTHEWS, CLARA: Winnipeg, Man., July 20-25. Brandon 27-31. NANNY, MAY: Halifax, N. S., July 20-25. Sidney 27-29. Glace Bay 30-Aug. 1. Glasgow 2. Yarmouth 3. PAYTON SISTERS: Natchez, Miss., July 20-Aug. 1. PRICE BONNAIR (William N. Smith, mgr.); Butler, Pa., July 21-25. PITT, HARRY: Ludington, Mich., indefinite. SPOONER DRAMATIC (W. Dick Harrison, mgr.); Dallas, Tex., July 13-Aug. 2. THE VAN DYKE CO. (H. Walter Van Dyke); Hannibal, Mo., July 6-25. Moberly 27-Aug. 1. Centralia 3-7. WEDEMAN'S SHOW (Willis Bass, mgr.); Rawlins, Wyo., July 19-25. Rock Springs 26-Aug. 2. Evanston 24-26. WININGER BROTHERS: Grand Rapids, Wis., July 20-26. Neenah 27-Aug. 2.

OPERA AND EXTRAVAGANZA.

ANSDEN OPERA (Claude Ansden, mgr.); Lancaster, Pa., May 30-Sept. 5. BAKER IN TOYLAND: Chicago, Ill., June 17. indefinite. BROWN COMIC: Long Branch, N. J., June 20. indefinite. BOHEMIA (Wm. H. Williams, mgr.); New Britain, Conn., July 20. Middlefield 27. Uxbridge, Mass., Aug. 3. BOHOMA'S COMIC (Adolph Mayer, mgr.); North Adams, Mass., July 20-25. Providence, R. I. 27. Putnam, Conn., Aug. 2. BROOKS IDEAL OPERA: Mobile, Ala., July 1. indefinite. CHESTER PARK OPERA: Cincinnati, O., June 25. indefinite. COLONIAL COMIC OPERA: Lowell, Mass., June 20. indefinite. DELMAR OPERA: St. Louis, Mo., indefinite. DE QUATRO'S OPERA (John E. Reynolds, mgr.); Pittsburgh, Pa., indefinite. GARDEN OPERA: Cleveland, O., June 8. indefinite. GRIFFIN MUSICAL COMEDY: Washington, D. C., July 6. indefinite. HERALD-SQUARE OPERA (Frank T. Klostberg, mgr.); Jamestown, N. Y., July 10. indefinite. MANHATTAN OPERA (John S. Salomon, mgr.); N.Y., July 10. indefinite. NORTHERN OPERA: Duluth, Minn., June 8. indefinite. OLYMPIA OPERA: New Orleans, La., June 7. indefinite. OPERA: New York city, June 20. indefinite. PEGGY'S GOLDEN PARADE (John W. Savage, pres.); New York, June 12. indefinite. ROBINSON COMIC OPERA (Frank V. French, mgr.); Quebec, Que., July 6. indefinite. UTAH-GARLAND OPERA: New York city, indefinite. THE BEGGAR PRINCE (F. A. Wade, mgr.); New Mexico, Indefinite. THE BLINDING IN BLACK: New York city, June 8. indefinite. THE TELEPHONE GIRL: Boston, Mass., June 20. indefinite. THE TELEPHONE GIRL: Bergen Beach, N. J., June 20. indefinite. THE WIZARD OF OZ: New York city, June 20. indefinite. VALLEY OPERA: Syracuse, N. Y., June 15. indefinite. WHALOM OPERA: Fitchburg, Mass., indefinite. WHEN JOHNNY COMES MARCHING HOME: Chicago, Ill., June 20. indefinite. WILDER OPERA (W. H. Fullwood, mgr.); Winsted, Conn., July 6. indefinite. WILLIAMS: OPERA: Providence, R. I., June 8. indefinite. WILMUS MUSICAL COMEDY: Cape May, N. J., indefinite. MINSTRELS.

BUACH AND BOWKES: Pinehurst, Minn., July 20. BROWN'S: Winsted, Conn., July 20. Watertown 24. WOODMAN'S: Utica, N. Y., June 12. Morrisville, Conn., 27. New Britain 28. WOODMAN'S: New York city, May 11. indefinite. TENDERFOOT: Chicago, Ill., April 20. indefinite. THE TELEPHONE GIRL: Boston, Mass., June 20. indefinite. THE TELEPHONE GIRL: Bergen Beach, N. J., June 20. indefinite. VARIETY.

BOOM'S COLORED (Sam W. Coonial); Putnam, Conn., July 20. Athol, Mass., Aug. 3. COUNTRY 400: Clefield, Pa., July 20-25. CUMBERLAND COMEDY (Frank Emerson, mgr.); Junius, N. Y., July 10. indefinite. INNOCENT BEAUTE: Baltimore, Md., July 20-25. THEATRE REPUBLIC MINSTRELS AND BURLESQUE: San Francisco, Cal., April 12. indefinite. VERNON'S VAUDEVILLE (Geo. F. Vernon, mgr.); East Hampton, L. I., July 20. Bridge Hampton 21. Greenport 22. Port Jefferson 23. Northport 24. Huntington 25. VERNON'S WILD AND FIELDS' COMEDIANS: Cleveland, O., July 6. indefinite. WRIGHT'S JOHN B. VAUDEVILLE AND COMEDY: Nicholson, Pa., July 20, 21. Hop Bottom 22-23. N. Millford 24-25. CIRCUSES.

BARNUM AND BAILEY'S: White River Junction, Vt., July 20. Montpelier 21. Burlington 22. Rutland 23. Worcester 24. Glendale, N. Y., 25. Saratoga 26. BOSTON'S TRAINED ANIMALS: Coney Island, N. Y., indefinite. BOSTOCK'S TRAINED ANIMALS: Atlantic City, N. J., June 15. indefinite. CAMPBELL BROTHERS: Billings, Mont., July 20. Lakewood 21. Missoula 22. Butte 23. Missoula 25. BIRMINGHAM: Ashland, Minn., July 20. Ironwood, Mich., 21. Rhinelander 22. Antigo, Wis., 23. Iron River, Mich., 24. Crystal Falls 25. CINCINNATI: Cincinnati, Ohio, July 20. Astoria 21. Kettering 22. Blue Ash 23. Main 24. Fairfield 25. COLORADO GRANT'S: Milbourn, Ill., July 20. North City 21. Shawneetown 22. Ridge-way 23. End 24. ELY'S, GEORGE S.: Arlington, Ill., July 20. Laneville 21. Vancore 22. FORTUNA AND HILL'S BROTHERS: Marysville, Mo., July 20. Chillicothe 21. Marion 22. Frankfort, Ind., 23. McComb 24. Canton 25. Waterloo 27. Frankfort, Ind., 28. Kokomo 29. Plymouth 30. Michigan City 31. Benton Harbor, Mich., Aug. 1. GOLLMAR BROTHERS: Ashland, Minn., July 20. Ironwood, Mich., 21. Rhinelander 22. Antigo, Wis., 23. Iron River, Mich., 24. Crystal Falls 25. LIGON BELL: Seneca, Kan., July 20. Astoria 21. Bessie 22. Holton 23. Wichita 24. Blue Rapids 25. MAIN WALTER: Meriden, Conn., July 20. NICKEL PLATE: Niagara Falls, N. Y., July 20. Gowanda 21. Dunkirk 22. Erie 23. Conneaut, O., 24. Elyria 25. NOBLES: Columbus, S. C., Sept. 22. indefinite. PAN-AMERICAN: Chesterfield, Que., July 20. Marion 21. Pittston 22. PAWNELL'S WILD WEST: Jersey City, N. J., July 20. LIMA 21. OLYMPIA: New York city, July 20. RINGLING BROTHERS: Kansas City, Mo., July 20. OMAHA, Neb., 23. Salt Lake City, Utah, Aug. 5. WELSH BROTHERS: Bemidji, N. Y., July 20. Glen Cove 21. Huntington 22. Riverhead 23. Greenport 24. Southold 25. YOUNGER AND JAMES WILD WEST: Erie, Pa., July 20. Titusville 21. Oil City 22. Kittanning 23. Butler 24. MISCELLANEOUS.

BENNETT'S BIG SHOW (J. W. Sights, mgr.); Utica, N. Y., July 20-22. FORTUNE'S: Utica, N. Y., 23. Saratoga 25. BOSTON'S TRAINED ANIMALS: Coney Island, N. Y., indefinite. BOSTOCK'S TRAINED ANIMALS: Atlantic City, N. J., June 15. indefinite. CAMPBELL BROTHERS: Billings, Mont., July 20. Lakewood 21. Missoula 22. Butte 23. Missoula 25. BIRMINGHAM: Ashland, Minn., July 20. Ironwood, Mich., 21. Rhinelander 22. Antigo, Wis., 23. Iron River, Mich., 24. Crystal Falls 25. CINCINNATI: Cincinnati, Ohio, July 20. Astoria 21. Kettering 22. Blue Ash 23. Main 24. Fairfield 25. COLORADO GRANT'S: Milbourn, Ill., July 20. North City 21. Shawneetown 22. Ridge-way 23. End 24. ELY'S, GEORGE S.: Arlington, Ill., July 20. Laneville 21. Vancore 22. FORTUNA AND HILL'S BROTHERS: Marysville, Mo., July 20. Chillicothe 21. Marion 22. Frankfort, Ind., 23. McComb 24. Canton 25. Waterloo 27. Frankfort, Ind., 28. Kokomo 29. Plymouth 30. Michigan City 31. Benton Harbor, Mich., Aug. 1. GOLLMAR BROTHERS: Ashland, Minn., July 20. Ironwood, Mich., 21. Rhinelander 22. Antigo, Wis., 23. Iron River, Mich., 24. Crystal Falls 25. LIGON BELL: Seneca, Kan., July 20. Astoria 21. Bessie 22. Holton 23. Wichita 24. Blue Rapids 25. MAIN WALTER: Meriden, Conn., July 20. NICKEL PLATE: Niagara Falls, N. Y., July 20. Gowanda 21. Dunkirk 22. Erie 23. Conneaut, O., 24. Elyria 25. NOBLES: Columbus, S. C., Sept. 22. indefinite. PAN-AMERICAN: Chesterfield, Que., July 20. Marion 21. Pittston 22. PAWNELL'S WILD WEST: Jersey City, N. J., July 20. LIMA 21. OLYMPIA: New York city, July 20. RINGLING BROTHERS: Kansas City, Mo., July 20. OMAHA, Neb., 23. Salt Lake City, Utah, Aug. 5. WELSH BROTHERS: Bemidji, N. Y., July 20. Glen Cove 21. Huntington 22. Riverhead 23. Greenport 24. Southold 25. YOUNGER AND JAMES WILD WEST: Erie, Pa., July 20. Titusville 21. Oil City 22. Kittanning 23. Butler 24. MISCELLANEOUS.

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(Received too late for classification.) BUSBY BROTHERS' CIRCUS: Strawberry Point, Ia., July 24. Monticello 25. Anamosa 27. Williamsburg 28. Sigourney 29. KINGSLY-RUSSELL CO.: Glasgow, Mo., July 20-25. LACEUM STOCK CO. (E. G. Grosjean, mgr.); Hutchinson, Kan., July 20-25. SORRENTINO'S BANDA ROSSA: Topeka, Kan., July 20-21. THREE ST. LEONS (Hypnotists); Codersport, Pa., July 20-25.

OPEN TIME.

KANSAS-CHANTE—William Opera House, Sept. 14-18, 22-26, Oct. 5-10, Nov. 18-22, Feb. 1-3, 7-12, 18-22, March 1-7, 23-31, April 1-30.

Gates-Sapp's Opera House, September and October.

NEW MEXICO—West Joe, Yucca—Dances Open House, Aug. 26-Sept. 1, 5-10, 12-15, 17-20, 22-25, 27-30, Oct. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Nov. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Dec. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Jan. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Feb. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Mar. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Apr. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, May 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, June 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, July 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Aug. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Sept. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Oct. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Nov. 1-4, 6-9, 11-14, 16-19, 21-24, 26-29, 31-34, Dec. 1-4, 6-9, 11-14, 16-19,

MAX HOFFMAN.



Photo by Boyer's Studio, Washington, D. C.

The subject of this sketch is Max Hoffman, who has won note as a composer of many popular songs and instrumental numbers, which are published exclusively by Shapiro, Bernstein and Company. Mr. Hoffman is at present the musical director at the Crystal Roof Gardens.

DOWN IN MUSIC ROW.

George Nichols, composer of "I've Waited, Honey, Waited Long for You," "My Drowsy Babe," and other successes, is at present the musical director at Pleasure Bay. Mr. Nichols has secured a pretty fourteen-room cottage at West End, N. J., within a stone's throw of the cottages of Otis Harlan and Will Cameron. Among guests of the cottage are Edna Mitchell Nichols, Ida Lester, Mrs. Kate Mitchell, Johnny Johnson, Tony Hart, Dan Marble, and Marie Fanchonnetti, and the two wise French poodles, Bob and Baby, who entertain twice a week. They have organized under the name of the "Trouble Club," with Dan Marble as chief agitator.

The De Sousa Sisters are singing "I'll Be Your Honey in the Springtime." Miss T. H. Percy and Florence Earle are two other well-known singers who are scoring with this song.

Henry Robinson is making a hit with "Bert Williams" in Dahomey success, "I'm a Jonah Man."

"Sally," the sentimental coon song by Laurent J. Tonnele, will be one of the leading songs in a Broadway production this Fall.

At Henderson's, Coney Island, this week, Lydia Hall is using "Show the White of Yo' Eye" and "The Gambling Man" with success. May Evans is also on the bill and is featuring Jerome and Schwartz's song, "Susie Anna."

Lillian Washburn and Ada Lane will feature the coming season the very pretty ensemble song, "Mollie."

Heelan and Helf's song, "Vacation Time Was Only Meant for Coons," scored heavily at Manhattan Beach last week. Lew Dockstader sings it while lazily swinging in his airship in the clouds.

The litigation between Isidore Witmark and Frank L. Perley over the interpolation of a song into the score of The Chaperons the musical play of which Mr. Witmark is the composer, is at an end. Mr. Perley was obliged to pay the court costs, which amounted to \$92, and Mr. Witmark has secured a permanent injunction against interpolating any songs into this piece.

Harry Connor, the well-known comedian, has in rehearsal a clever song called "Alimony Alice."

W. E. Daly is singing a charming love ballad entitled "Dear Rosalie."

May Ward is featuring this week Charles Robinson's latest composition entitled "Ollie, Ollie, O."

Al. Trahern's latest story ballad, "They All Spoke Well of You," is now ready for the profession. Mr. Trahern is the author of "In Sunny Africa," "Sweet Clover," "Under Southern Skies," and other successes. He considers "They All Spoke Well of You" his best song.

The Three Westons are using to great advantage "Princess Pocahontas," also "Say, Lise, Will You Be My Honey?"

The publishing house of M. Witmark and Sons has moved into their new building on Thirty-seventh Street, near Herald Square.

James Devlin, who is with The Telephone Girl at Point of Pines, Boston, reports great success with "My Ebony Queen." He is also "getting up" in "The Smile That Won't Come Off," both of which are by Standish and Silberberg.

Charles Murray, who will be with the Night on Broadway next season, will introduce some new songs into the olio. Among them are "She Rends the New York Papers Every Day," "He Ought to Have a Tablet in the Hall of Fame," and "My American Beauty Rose."

"My Bessie's Wedding Day" is a success with Bell and Oliver in their operatic sketch.

If Fred Bowers, who has joined the Dockstader's Minstrels, is obliged to "black up," what will the matinee girls do? This young composer has a manner of coming down to the footlights and handing his love songs right out to the prettiest girl in front, and needless to say the girl makes no objection. Burnt cork won't do, or there will be a matinee girls' strike which will cause a "stump" in love songs all along the line. "Because" and "always," the two songs which made Mr. Bowers famous, will be featured prominently on his minstrel tour next season.

The Empire City Quartette will be in Buffalo next week, and will feature Maude Nugent's latest composition, "My Creole Babe," also "Only a Dream of the Golden Past."

Dr. Carl Dufft, the widely-known baritone, is using all of Reed Miller's songs, including "The Lily of the Valley," "Could I Love Thee More," and "Autumn," both in his instruction and in concert work.

Lillian Heckler, the charming vocalist, is also

HEELAN and Helf The "Real" Writers.

OUR THREE "REAL" WINNERS ARE

EVERY MAN IS A VOLUNTEER, - - - - - Waltz
SINCE SALLY LEFT OUR ALLEY, - - - - - Coon
WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - - - - - NEW AMSTERDAM BUILDING.
WHY SOL BLOOM.

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER.

ADDRESS 48 WEST 28TH STREET, NEW YORK.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

"HEARTS WIN, YOU LOSE."

A GAME OF CARDS AND LOVE.

"Hearts Win, You Lose" is a very clever story song, written by Andrew R. Sterling, who has supplied the song world with possibly more ideas than any other writer, and besides he has written about as many song hits as any other writer of popular songs. Mr. Sterling seems to have hit it about right with this song, as the story is away from the ordinary popular ballad. Leo Feist, of course, recognized the merit in this song at first glance, and immediately arranged with the writer for its immediate publication. Since the first copy was issued the sale has been phenomenal, while the best singers all over the country have sung it with more than ordinary success. If you are in need of a good story song you can do no better than to use "Hearts Win, You Lose." It's a great song and will win success where other songs fall. Send for a copy, and ask for an orchestration in any key and you will receive it by return mail. The address is 134 West 37th Street, where a red hot bunch of hits are published.

Remember Feist Building, 134 West 37th Street.

SADIE GREEN
The Waltz Song, sung from the ATLANTIC to the
PACIFIC.
PEERLESS PUB CO., - - - - - 129 West 42d Street
Few doors west of DRAMATIC MIRROR.

SAM GROSS
- - - - - NOW WITH - - - - -
HOWLEY, HAVILAND & DRESSER.

WM. M. REDFIELD
With WHITNEY WARNER CO.
Clipper Building, New York.

Harry S. Marion
With SHAPIRO, BERNSTEIN & CO.,
45 W. 28th St., City.
Author of MOSES, the only successor to VIOLETS.

Mose E. Gumble
Manager Chicago Branch
- - - - - SHAPIRO, BERNSTEIN & CO.,
Music Publ're, 45 W. 28th St., N. Y.

JOSEPH S. NATHAN,
Music Director, Composer and Arranger.
Composer of MELTED SWEETNESS, LA NOIRE, WAITRESS.
With AM. ADVANCE MUSIC CO.

In answering these advertisements please mention THE MIRROR.

a composer of marked ability. She is singing her own compositions at present in vaudeville, and everywhere is received with the delight and appreciation which her excellent work merits. She is now singing on the Belleclaire Hotel Roof, and is obliged to respond to encore after encore on "In Loveland" and "You're Just the Same to Me."

Lynn Welcher, the popular vaudevillian, is singing the topical song hit, "She Reads the New York Papers Every Day."

Frank Coombes, singing with Miller's Band at Cedar Park last week, made a great hit with "My Own United States," by Stange and Edwards.

George A. Nichols will write the score of several comedies which will be produced in Brooklyn next season by John W. Dunn. Mr. Nichols has just purchased a new launch which arrived at Pleasure Bay last week, the Edith Anne, and finds inspiration while sailing up and down the Shrewsbury River.

John Kernell, who is playing at Pastor's this week, has made a hit with Shapiro, Bernstein and Company's latest waltz song, "Up and Down the Line."

Francis Rogers is singing the still popular song, "When You Were Sweet Sixteen," by James Thornton, and also the coon song entitled "You Are de One."

The Wilton Brothers, acrobats, now at the Paradise Roof-Garden, have been playing "Princess Pocahontas" for their act for the past four weeks.

The Boston Comedy Four are singing "Noreen Mayourneen," Chauncey Olcott's beautiful Irish ballad.

Libby and Trayer have made a sweeping hit with "Sadie Green" at Robinson Park, Fort Wayne, this week. The song is published by the Peerless Publishing Company.

MATTERS OF FACT.

Lew Dockstader's Minstrels are having an exceedingly prosperous season.

Al. W. Martin's two Uncle Tom's Cabin companies have been equipped with new scenery and effects and are booked solid for their tours, the Eastern company opening at Wilmington, Del., and the Western company in the West. The Ten Nights in a Bar Room company will open at John III., on Sept. 5, will also have new scenery and will carry several specialties of a high grade. Ed S. Martin, H. W. Link, and two assistants will have charge of the tour of the Eastern Uncle Tom's Cabin company, and F. C. Cooper, business manager for Mr. Martin, with George Costan and two assistants, will direct the Western company. J. Wesley Stevenson, with Clarence Terrell and Frank Magruder, will manage the tour of the Ten Nights in a Bar Room company.

Katie Barry registered at the Hotel Normandie last week.

MUSIC PUBLISHERS.

"SEEIN'S BELIEVIN'"

MUSIC PUBLISHERS.

MAKING A HIT

Manager after manager is coming in to hear our "new things" for use in their coming productions.

Musical director after musical director is doing the same thing.

Artists galore are "in and out" all day for the same purpose and for the same reason. Judging from the many numbers they are selecting it seems as though our "new ones" are "MAKING A HIT."

Each season adds new friends to our list, while our "old pals" stick. Why? Well, simply because we have the goods, make no stupid promises, keep any promise we do make and are "on the level."

"We don't know it all," that's another reason they "stick." We accept all suggestions that "look good" and offer a FEW that "make good." Therefore do we say

YOU CAN'T GO WRONG WITH 'FEIST' SONG

There are many good managers, musical directors and artists whom we do not KNOW, that we would like to KNOW and hope to KNOW this season. We are anxious to have you KNOW us; we're conceited enough to say that we're good people to KNOW, and when you KNOW us you'll KNOW why.

Five pianos at your service and five gentlemen at them to demonstrate "the goods." We open up at 8:30 A. M. and "keep busy" until 6 P. M. After that we lay off for the day—go down to the shore and think of the many good things we did through the day and the many new friends we MADE, who are now firm in their opinion that

YOU CAN'T GO WRONG WITH 'FEIST' SONG

If you are an "out of town" write in and tell us what you want—we'll give you the same attention as if you came to our offices, all excepting the "demonstration," and that's a mighty important factor. It tells the complete story of everything we publish—as the author and composer intended it should be told. So if you can't come, write to

LEO FEIST,
MUSICAL CATERER TO THE PROFESSION,
And Publisher of a FEW Hits in the Music World.

134 "FEIST" BUILDING, NEW YORK.

They All Spoke Well of You

(An echo of the old songs)

Is the title of AL TRAHERN'S latest

STORY BALLAD.

Professional copies and orchestrations in any key now ready. Enclose stamps for postage. Address

AL TRAHERN, 41 W. 28th St., N. Y.

One of the six songs selected to enter in the famous \$1,000.00 prize contest.

THE GREATEST COON LOVE SONG EVER WRITTEN.

"HONEY."

A GREAT APPLAUSE WINNER.

Professional copies and orchestrations now ready and will be sent on receipt of card and late program, or call and let us teach it to you.

American Advance Music Co.,
1368-1370 Broadway, cor. 37th St., NEW YORK.
Over Uptown Journal Office.

HIT! — HIT! — HIT! — HIT! — HIT! — HIT!

ONLY A SOLDIER BOY.
EDWIN S. BRILL (Successor to Doty & Brill) — 43 WEST 28th STREET.

HIT! — HIT! — HIT! — HIT! — HIT! — HIT!

EVERY DAY IS SUNDAY DOWN AT CONEY ISLE.

The Waltz Song that You Waited For. It's Just Great.

SEEIN'S BELIEVIN' A KOO KICK.

This is a Perfect Encore. Made a Singer in One Night.

Copies and Orchestrations Free to Professional Singers Only.

W. H. ANSTEAD, 51 West 28th St., New York.

NOW Is the Time to Have Your Music Published.

We Write Words to Music and Music to Words, Publish and Popularize Songs, etc. We Pay Royalty. Send in Your Manuscript.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, III.

In answering these advertisements please mention THE MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

The Weather Favors the Theatres Still Open
—News of the Western Dramatic Centre.(Special to *The Mirror*.)

CHICAGO, July 20.

Even the smoke cleared out of Chicago for a week, and the exhilarating, cool weather increased the attendance at all the theatres open. The third July week, therefore, begins with a more cheerful feeling among the managers downtown, while it finds the outdoor amusement enterprises prosperous also, for the city was not easily. The theatres still open are the Grand Opera House (Babes in Toyland), the Dearborn (The Tenderfoot), Powers' (Dixie in Facing the Music), Chicago (Opera House (Vanderbilt), Masonic Temple Theatre (varied bill), Bijou (Younger Brothers), and Olympia, showing pictures of pugilistic contests), and minor vaudeville houses.

At the Grand Opera House the capacity is quickly reached and the matinees are fashionable crushes. Babes in Toyland is running with great smoothness, and the fame of the storm at sea, which begins the extravaganza, is sufficient to get the crowds seated before the curtain goes up.

Henry Dixey's engagement at Powers' in Facing the Music and over a Welsh Rabbit was for four weeks and this is the third. Business picked up several hundred dollars a night during the cool weather last week, I heard, and then there was talk of extending the engagement. Mr. Dixey himself says it's indefinite. The merit of the productions has been widely announced by the papers in this city, and Mr. Dixey's personal popularity here is undoubted. His company presents just plain acting in competition with musical productions.

Nothing but money at the Dearborn. A crowd and a popular entertainment is the story day by day.

Henry Dixey went to a Wednesday matinee of The Babes in Toyland at Harry Hamlin's Grand Opera House, and perhaps he was a mascot, for seldom or never has there been such a crush of silk skirts at a theatrical performance in Chicago. The weather was clear, calm, and delightfully cool, and it seemed that about every woman of means in town just said to herself, "Now here's my chance to wear my new dress. I'll go to the Grand and see The Babes in Toyland." While Mr. Dixey was in the foyer Julian Mitchell dropped in and stood for a long time listening to the music of the skirts. When the curtain went up women stood stretching their necks in the aisles, and there wasn't a seat for Dixey. Later he was discovered and squeezed into a box.

W. P. Cullen, formerly business-manager of The Burgomaster, has joined the opera and retained Ruth White, Riley Hatch, and Tom Ricketts, of the original cast. Oscar Figman, a brother of Max Figman, will play the title-role.

A benefit has been arranged for the Tribune Free Ice Fund. The performance will be given July 23 at Powers' by members of The Babes in Toyland, The Burgomaster, The Tenderfoot, and Henry Dixey's company which is playing at the theatre. A burlesque, "Way Up East," on "Way Down East," will be on the bill with Henry Norman, Richard Carle, Gilbert Gregory, Edmund Stanley, William Rock, and Abbot Adams in the cast.

Manager Tillotson, of the Dearborn, is in Wisconsin on a vacation trip and Assistant Manager Drury Underwood is in charge. Mr. Underwood was for years a successful Chicago newspaper man.

George Ade has returned from that Boston trip as happy as a clam.

R. E. Harmeyer, who was for sixteen years connected with Central Music Hall, will be the manager of the Studebaker Theatre the coming season. He is, in fact, in charge now, superintending the extensive alterations. Mr. Harmeyer has been treasurer of the Studebaker and a Chicago newspaper man. Few men in the city have a wider acquaintance or larger list of friends.

Henry W. Savage is expected in Chicago July 26, to remain until the opening of the Studebaker's new season.

Henry Norman, a favorite Chicago actor now giving excellent performances of Sergeant Duffell in Facing the Music, will join The Tenderfoot company Aug. 1 to play Honest John Martin, the gambler, succeeding George Romaine, who will be stage-manager for The Storks. Rehearsals for The Storks, which will start out late in August, will begin Aug. 3, with Gus Weinberg and Gilbert Gregory in leading roles.

Alma Youlin, a soprano who has won several Conservatory medals and has had experience in concerts and bits of opera in concert programs, will have a leading part in The Storks.

Countess Olga von Hatzfeldt will have a soprano part in The Storks, and George Shields will have the bass role.

D. P. Lester is getting the Alphonse and Gaston company ready here for its tour.

Mabel Garrison, who is Jane in The Babes in Toyland, had to leave the cast a few days ago on account of illness, and for a time it was thought she would have to undergo an operation, but that was avoided and she returned to the cast this week. Her place was taken by Nellie Webb, and Miss Webb's role was assumed by Belle Robinson, who in turn was succeeded by Grace Field, promoted from the chorus. The incident shows the thorough system of understudies established for The Babes.

The stock season of three weeks at the Bijou will close with the Younger Brothers, Bank Robbers, this week. The opening attraction of the regular season will be Charles Holden's Denver Express July 26.

Edward P. Sergeant has been re-engaged as treasurer of the Bijou. This will be his fourth season at the Bijou.

Richard Carle's Tenderfoot, the Dearborn's "operatic comedy," with a Spanish-American-cowboy-cavalry flavoring, shows what might have been, not financially, for the operatic comedy operates on the Chicago public like the sight of food on hungry men—no, not from the box-office viewpoint. From the viewpoint of the well-wishers of the stage. The possibilities of charming romance set gracefully to music are little more than touched on, but so good is this neglected element of The Tenderfoot that in spite of all the noise, the numerous pistol shots, the jumping-jack business of the cavalry and some old-fashioned comedy, the audience leave the theatre forgetting the roughness and remembering the streaks of beauty and romance. Happily there are enough of these to make the production as a whole worthy. For "Adios," "My Alamo Girl," and the pretty ranch mansion one feels very grateful to Mr. Carle. There are moments of true dramatic power in the last act, and the Indians and rugged desolate mountain peaks and valleys aid much to quicken interest in the closing moments of the comedy. The strength of material and lack of development in The Tenderfoot recall The Mocking Bird, which gave Broadway then-treasures just a glimpse of those picturesque and romantic days of old New Orleans.

Bertha Darel, of the Whitney Opera company, which was here in When Johnny Comes Marching Home, very graciously helped a sick newspaper artist, B. E. Key, by acting as auctioneer at a picture sale for his benefit. Miss Darel, who is Cordelia Allen in the opera, went to one of the local commercial art galleries in her stage costume of 1861, wide hoopskirts and all, and in spite of the hot weather entered upon her new and philanthropic duties with fine spirit. She sold pictures for the stricken artist right and left and got a lot of money for him.

Many of the one-piece companies are filled and will open in or near Chicago next month. A few this month.

Edward De Coursey's Orphan Prayer will open at the Alhambra July 26. Rehearsals already have been begun. The company includes Warren

Ashley, Fred Tillish, Roy Foster, Wilfred Ray, Willard Rowe, Josephine Randall, Josie Haynes, Blanch Sherbrook, John Neymeyer, and Nellie De Coursey.

The Millionaire Tramp company will open early at the Bijou with the following company: George Elmore, Gus Mortimer, Harry and Ed Buchanan, Murray K. Hill, Catherine Evans, June McAlpine, and Lottie Devine.

J. M. Ward and Company's Human Slave will open at the Alhambra Aug. 9, with James McPherson, Wallace Cooley, W. H. Delmaine, Will Madden, J. J. Hyland, Edna Reming, and Nellie Dunbar.

On the Bridge at Midnight will open at the Criterion Aug. 2, and The James Boys Aug. 9. The companies engaged for these attractions by the Klimps, through Wildman's, include Mr. and Mrs. Ed. Klimp, Charles Gardner, Dan Reed, William Monroe, James N. Drew, Jack Stanton, Will Lorenz, J. M. West, Guy Errol, Camille Harvey, Blanche Holt, Ed. Crane, and Ed. Varney.

Milt Barlow, the old time minstrel, who was out and featured with The Land of Cotton company last season, has signed with A. Texas Steer company for the approaching season. The Steer will begin his travels Aug. 8 under the guidance of Harry B. Emery, with James Devlin as Flander and Willis Marble as Yell. Mrs. Barlow, Will Bray (Dahomey), William Bitter, who do specialties, and others are in the cast. Mr. Barlow will be featured at last year.

Milo Bennett is filling The Minister's Son company, which will open George Middleton's new investment, the Columbus, on Wabash Avenue, Aug. 9. Dick Patton, the eccentric comedian, will play the title-role.

Harry Gordon and Clarence Bennett will have two Royal Slave companies on the road out from Chicago the coming season. They will open early in August.

Ed. Rowland and Ed. Clifford's No. 1 Niagara Falls company will open Aug. 16; No. 2 Aug. 19.

Corra Beach Turner, a popular and successful Chicago soloist, has signed with the Bush Temple Minstrels for the summer season. She was with Mrs. Hess-Burr during her Southern tour.

Mrs. Turner will sing several new songs written by herself.

Laura Alberta will again lead the New American Theatre Stock company, having been engaged by Manager John Connors for the season of 1903-4. Her leading man will be Richard Allen, a new member of the company. Other new members are: Walter F. Jones, heavies; Florence Leslie, Caroline Farrell, Emily Alton, soprano; Charlie Wells, comedian; Coulter Howard, characters, and Walter Dunbar, juveniles. Sam Hunt has been re-engaged, and George Barry will continue as stage director. Assistant Treasurer William Burns has been promoted to treasurer. The theatre has been redecorated and re-sided throughout. The third season will open Aug. 30 with Mr. Barnes of New York, and later A Runaway Wife and Why Smith Left Home will be put on. Edna Shepard will again supplement the dramatic performances with her illustrated songs.

The average mortal certainly can be found at the Chicago Opera House, for all sorts of people pile in there three stories high. What pleases most of the audiences may reasonably be considered as pleasing the average person. It was interesting, therefore, to watch the course of Marcel's art pictures as presented before those people with live human figures. There was the great gold frame, and inside were, in succession, statues, bold relief groups, paintings. There were scenes, displays of form, woodland and flower pictures, religious pictures. Which drew the most applause from the heart of the people, and it was the popular heart beating there? It was "The Angels"—two souls of toll with heads bowed, while from the church far across a field came the faint, melodious tones of a bell. The applause was spontaneous and general. For the others it was light and sporadic, though they were all excellent.

There will be a brand new suburban theatre in Chicago next season—the Avenue Theatre, at Halsted and Sixty-third streets, in Englewood. This recalls that new blood has been infused into the Crescy Amusement Company through the sale of \$25,000 worth of stock to Ellis Glickman, and that especial attention will be given to the Marlowe, the other and the original Englewood theatre, controlled by the Crescy Company.

It means that the populous suburb of 100,000, where for years the only theatre building has been used as a church, suddenly will find itself with two playhouses welcoming the residents to seats before the footlights without the expense of car fare up town and the trouble of the forty-minute trip. The Avenue Theatre will have a stock company, while the Marlowe will be devoted to traveling attractions. Sam Morris, the handsome, curly-headed comedian, who was a fixture at Hopkins' Theatre as long as Hopkins had the house, eight years, and who was stage director as well as fun-maker, is one of the proprietors of the Avenue. His partner is C. R. Marvin, who has been on the road as manager of the Wise Member and other companies. Like Morris, he is a Chicago man. Clifford Brothers an Englewood firm, owing the land, built the theatre. The Avenue's first season will begin Aug. 30 with Under Two Flags.

There will be at least five stock theatres in Chicago next season—the New American, Glickman's, the Avenue, the La Salle, and the Bush Temple. All are outside the centre of town except the La Salle.

Her Only Sin will open at the Criterion Aug. 17. It is an emotional and romantic drama without the usual Carter sensational effects.

Frank P. Wallace is manager and Catherine Tabor and James T. Nicholson have been engaged for leads. Harry Earle will be in advance, and the company will include Cora Wright, J. Hooker Wright, Frank Dumont, Ada Nevil, and Edwin Lyon.

The Criterion's opening attraction, Aug. 2, will be The James Boys in Missouri, and Alaska will open there Aug. 16. Martin Golden will manage this attraction. Heart of Chicago will open in Detroit Aug. 2, with John Whitsel in charge, and The Darkest Hour, with Carl Gardner featured, at Crown Point, Md., Aug. 24; Charles Leekins, manager. The Fast Mail, which in fifteen seasons, all successful, is said to have made \$100,000 for Mr. Carter, will open at Braidwood, Ill., Aug. 16, with Edward Manley as manager. Harry Scott will be in charge of Down Town, opening at Appleton, Wis., Aug. 23. The Eleventh Hour will open at the Cleveland, in Cleveland, Aug. 3, under Charles A. Selden's direction. J. A. Brehaney will manage the Southern Two Little Waifs company, opening at Kenosha, Aug. 16.

J. J. Carpenter has returned from New York and is busy preparing to start out the Carpenter companies attractions, viz.: For Her Sake (East and West), In a Woman's Power, A Little Outcast, and Quo Vadis. They all will open in and about Chicago in August. There is a pleasant light in Mr. Carpenter's countenance and the secret is out. He used to live in the far city of Minneapolis and married one of the brightest of the many bright women there.

George C. Warren, a well-known Chicago newspaper man, now assistant manager of McVicker's, is in charge of the theatre. Sol Litt being in New York.

OTIS L. COLBURN.

BOSTON.
One Change of Bill—Summer Quietude at the Hub.

(Special to *The Mirror*.)

BOSTON, July 20.

There will be no greater time in the Boston season than this, for all the houses which are to close for the summer have done so, and the Castle Square and Tremont rival the vaudeville houses to attract the stay at homes, while the Point of Pines is the only place in the suburbs to present a permanent bill.

The only change of bill in the city to-night is made at the Castle Square, where an old-timer not seen here in many years is presented to give Mary Hall a chance to show her versatility. Memoria, of Maggie Mitchell as Fanchon were revived by the capital work of the leading woman of this summer company and by her vivacity

and dramatic effectiveness she scored one of the greatest successes that she has yet made at the Castle Square. From Juliet to Fanchon is a wide range of parts for any actress to play, but that is what Miss Hall has done at the Castle Square. She has capital support from the principal members of the stock company, and Thurlow Bergen, the new leading man, who made his first appearance to-day, was capitally received. The revival is only for a week.

Peggy from Paris keeps on to surprisingly good business at the Tremont, when one takes into consideration the fact that it has been here for ten weeks now and there is not the slightest indication of any let up in its popularity. During the past week several little changes have been made in the piece, as a result of the last visit of George Ade to Boston. He has added new lines to the book and has brightened many situations. Josie Sedler has been especially fortunate in the changes, and her German character has been made funnier than ever with its strawberry mark addition. Georgia Caine's part also is strengthened and the finale has been improved.

At Point of Pines Adolphe Mayer's musical comedy company in its fourth week, and Jack and the Beanstalk has been so well received that there is now every indication that it will have a long run, a decided innovation for this popular resort, where frequent changes of bill have been the rule.

The cast is excellent in every respect, and Rose La Harte is as refreshing as Jack as Madge Lessing was in the first days of this extravaganza. Irving Brooks makes the Fairy Queen original and exceedingly amusing, and Virginia Alsworth is a most delightful Mistress Mary. Arrangements are being made for a Cadet night, with the members of the original cast present as guests.

William Harris was in town for a day last week and spent some time with William D. Andreas, the resident manager at the Park, going over the changes that are being made there this summer.

It is quite possible that there may be an open air Shakespearean production at Manchester-by-the-Sea this summer. A representative of William Great was in town last week and had a long consultation with Mr. and Mrs. John B. Schoeffel. It will probably be As You Like It, and will be given on the grounds of the Massimo House. One of the first of these alfresco entertainments was given by Mrs. Schoeffel three years ago, when she was the Audrey in an ideal cast of As You Like It.

George W. Magee, of the Grand Opera House, could not keep away from the ocean, and he has joined the theatrical colony at Inlet Bay. Walter Burridge has started work upon the scenery for Henry W. Savage's next production, The Yankee Consul, which makes things lively at the Tremont, for a new equipment for The Prince of Pines is also being prepared there. Mary Shaw is in Boston spending the summer with her parents.

George W. Wilson has closed his long season with E. H. Sothern and is now at Orient Heights for the summer.

Next week will be a notable one at the Castle Square, for Horace Lewis, who was such a popular member of the stock company during its early days, will return as a visiting star. His play will be A Poor Relation, in which he appeared last season, and he will appear in Sol Smith Russell's old character. The play in which he will be seen next season is The Mid-diem.

Helen Guest was one of the professionals among the passengers on the *Leviathan* last week, in addition to those already mentioned in *The Minnow*. She goes to Europe for a three weeks' vacation.

Susette Willey, who is playing at the Castle Square this summer, will star in One Night in June next season.

Martha Waldron, the stepdaughter of C. H. Barron, of this city, will go to San Francisco, to appear with Henry Miller and Margaret Anglin. She was with Mr. Miller in The Taming of Helen.

Manager John B. Schoeffel, of the Tremont, has just purchased a new sixty-five foot naptha yacht.

A rumor last week had it that Richard Harding Davis, the novelist and dramatist, would run for the Massachusetts Legislature, but he ended it by declaring that he was a New Yorker and therefore ineligible. They wanted him to run from Marion.

The Tremont Theatre real estate and a number of other pieces of property downtown were transferred last week to C. H. Sturgis by the estate of Maria Codman. The property transferred contains 17,130 square feet and is assessed at \$377,000, while the whole area is taxed at \$467,000.

An arrest and conviction in the courts last week interested theatrical people. Myron Johnson was sent to the House of Correction for six months for getting property from various houses purporting to be for the Park and Colonial. He presented spurious orders.

Gertrude Quinian, of The Sultan of Sulu, has been at her former home in Dorchester during the past week visiting her parents.

Senator Mark Hanna was visiting at the North Shore last week, and John B. Schoeffel was one of those with whom he passed a particularly delightful hour. They were old friends.

The baseball players at the Castle Square have organized a nine, with John Salapols as captain, and have sent a challenge to Peggy from Paris.

A dinner in honor of Leonora Bradley, at the Castle Square, was given by George Tebbetts at the Parker House last week. She will go to the White Mountains for her vacation early in August.

Philip May, of Our New Minister, who spent the first part of his vacation in Boston, has gone to her former home in New Hampshire.

York State Folks, which closed the first season of the Majestic Theatre last Saturday night, will also be the opening attraction when this house will begin its second season on Monday, Aug. 24. The company will practically be the same as last season, the only changes being of a minor character. The company has been called for rehearsal the middle of August in this city, which thus gives the members a very short vacation. Most of them left the city on Sunday for their respective homes. Randolph Currie remained here until Tuesday, when he started for Grand Rapids, where his mother resides, while Mrs. Wright, wife of Manager Fred E. Wright, and commonly known as "the captain" among the members of the company, went the same day to Peak's Island, where she will be joined for a short time by her husband, if business arrangements will permit.

JAY RENTON.

PHILADELPHIA.
New Theatre for Gilmore Summer Attractions Draw Well—Gossip.

(Special to *The Mirror*.)

PHILADELPHIA, July 20.

Plans for a million dollar theatre to be erected by William J. Gilmore on Fifteenth Street above Chestnut Street have just been adopted. Five architects competed for the privilege of furnishing the plans, and the design of Henry D. Daggett was accepted, calling for a playhouse of French Renaissance style and Louis XV interior, with a capacity for 1900 persons. It is expected that operations will begin in three weeks, to be completed

EDWIN HOLLIS LOW DEAD.



Edwin Hollis Low, the transportation agent, was drowned off Sea Gate, N. Y., on Saturday, July 18, through the capsizing of his boat, *Pickaninny*, while sailing in a race arranged by the Atlantic Yacht Club. Mr. Low was a prominent member of the club and was an enthusiastic yachtsman. Despite the heavy weather on Saturday he and other members of the club insisted upon sailing the race. The boats had arrived only at the first turn in the course when the *Pickaninny* was overturned by a sudden squall. Mr. Low clung to his boat until the yawl *Kate* drew alongside. A line was thrown to him and he was drawn almost aboard when the weight of his oilskin suit overcame him and he lost his hold on the line and sank. A number of boats remained for several hours near the spot, but Mr. Low's body did not rise. Up to last evening the body had not been recovered, and it is probable that it was carried out to sea by the tide.

While Mr. Low was never directly interested in the theatrical business he was very well known to the better class of players in England and America. He made all of the arrangements, as far as the matter of ocean transportation went, for the visits to America of most of the important European companies that have appeared here in recent years, and almost every American player who embarked upon a foreign tour made his or her arrangements through Mr. Low. He was extremely popular among all those who had dealings with him and was esteemed as one of the most courteous men in the city. Many times he went to great pains to be of service to members of the profession and every player who knew him will regard his passing as a personal loss.

Mr. Low was born in New Orleans about forty-four years ago and came to this city when a young man. For some years he was connected with various steamship lines and then he established Low's Exchange, which had offices in New York, London and Paris. He was a member of the Lotos Club, the Lamb Club, the Transportation Club, and the Atlantic Yacht Club, and was prominent in the social affairs of all of these organizations. His wife, who long assisted him in the management of his business, survives him.

LEW DOCKSTADER AT MANHATTAN BEACH.
Low Dockstader and his minstrel company, under the management of James H. Decker, made their bow last week at Manhattan Beach, and to say that the entertainment scored a complete success is putting it mildly. It is evident that much thought, managerial knowledge and money have been used during the past few months in order that the eyes of those who fancied that minstrelsy is a thing of the past might be opened. Mr. Dockstader and Mr. Decker have put together an entertainment that for elegance, variety and gorgeness would be hard to surpass. There is nothing stingy about it from beginning to end, and the spectator who felt that he didn't get more than his money's worth must be hard to please.

The first part is called The Hall of Fame. The setting is a superb example of the art of the scene painter, and fills the eye with delight. The performers rise tier after tier, and there are so many of them that they are hard to count. They joined in the usual festivities until it was time for Mr. Dockstader to make his entrance and converse the audience with his side-splitting remarks and songs. He sang his great comic ditty, "The Dutch," which was encored again and again, the audience never tiring of it. Before his appearance Carroll Johnson had everything his own way, and his Irish song, "Morality," brought down the house. The efforts of Eddie Leonard, Nell O'Brien, and Ed Foni also added much to the pleasure of the spectators. The vocal contingent was headed by Frederick V. Bowers, the composer, who sang the latest effort of himself and Charles Horwitz, which is called "Every Day Is Sunshine When the Heart Beats True." Mr. Bowers was in unusually good voice, and this song made such a hit that he was obliged to sing "Always" and "No One But You." Manuel Romain scored heavily with "I Loved You Once, I Scorn You Now," and "Sadie, the Princess of Tenement Row." William H. Hallett, James Wallace, Max Ford, Gra F. Webster, Charles Sprague, John W. Early, James B. Bradley, W. C. Scott, and Harry Spencer were also in the singing band. William H. Hallett was a fairly good interlocutor, though he did not have a great deal to do, as there is not so much of the question and answer, or riddle, business in up-to-date minstrelsy. The first part closed with a tableau of Washington crossing the Delaware, with a song and chorus, supported by the entire band and orchestra. The song is called "The Man We Will Always Love," and was sung by Harry A. Ellis. The finale was very effectively managed and aroused the patriotism of the audience to a high pitch.

The second part of the programme opened with selections by the Cadet Band of the Imperial Boy Hussars, who appeared by special permission of the Emperor of Austria. They wore brilliant uniforms and played with spirit. This was followed by the big feature, Lew Dockstader's new specialty. He was discovered in an airship, the balloon of which was shaped like an immense pickle. The stereopticon man manipulated moving clouds and a magic lantern panopry showing the coast from Fire Island to New York. From his perch Mr. Dockstader looked with an immense telescope and commented on an imaginary race at Brighton Beach to the great delight of his hearers. He sang a new song called "He May Get Over It, But He'll Never Look the Same," that made a big hit, and indulged in many remarks that were very amusing. His airship landed him near the Flatiron Building, and he finished his turn with the refractory "lobstermobile" that was such a successful feature with him last season. Taken all in all this is the most elaborate and amusing act Mr. Dockstader has presented during his long career.

The third section of the entertainment consisted of an elaborate transformation scene. The opening scene showed a Mississippi levee with Memphis in the distance. Boats were seen moving on the river, and nothing was left undone to add to the effectiveness of the picture. Carroll Johnson, resplendent in one of his famous costumes, made his entrance on a boat and was immediately surrounded by a crowd of colored boys. Mr. Johnson sang a song called "My Evening Star," composed by Cole and Johnson, and finished with a very pretty dance, in which he was assisted by thirty dancers. This scene was designed, staged and produced by Mr. Dock-

ster, who deserves great credit for its effectiveness. The second scene showed the cotton fields, with beautiful light effects. During this scene the Ford Brothers, Eddie Leonard, and Harry Ellis did some dancing of the old fashioned sort that was loudly applauded. The last tableau displayed an immense watermelon, which faded into a field of human sunflowers, making a fitting climax to this most gorgous of all minstrel entertainments. The entire company, band and orchestra assisted Mr. Bowers in singing a new march song, called "Give Me the Sunny South," by Horwitz and Bowers. If the audience had owned the sunny South they would certainly have presented it then and there to Mr. Dockstader for the pleasure he had afforded them.

Judging by the approval of the big audiences last week, Mr. Dockstader's new venture has received the stamp of popular approval, and he may look forward to a season of emphatic triumphs.

IN SUMMER PLACES.

Freida Lingard, who recently closed a long engagement in Pickings from Puck, has gone to her father's home at Roslyn, L. I., to spend the summer. She has been engaged by Weber and Fields for next season.

H. H. Schmidling, late treasurer of Hopkins Theatre, Chicago, is spending his vacation at West Baden, Ind.

Carrie De Mar, Fleurette De Mar, and Joseph Hart have left for their summer home at White Lake, Sullivan County, N. Y., to remain until rehearsals for Foxy Grandpa commence.

Mr. and Mrs. Ben Hendricks are spending the summer at their country home in Newbold, N. J., and after a few weeks at Atlantic City Mr. Hendricks will open his season in Old Olson in the middle of September.

Mrs. G. H. Gilbert has gone to Siasconset, Nantucket Island, Mass., to spend the summer.

Richard Golden is building a summer home at Port Washington, L. I.

Ruth Macauley is spending her summer vacation at St. James, L. I., as the guest of Mr. and Mrs. George W. Paige.

Walter R. Seymour, leading man with Eddie Fisher in When Knighthood Was in Flower during the past season, is Summering on the coast of Maine.

Albert Poor, late tenor with The Prince of Pilsen, has resigned from Mr. Savage's forces and is now spending his vacation at Moosehead, Me.

Hubert Labadie and his wife, Mary Van Trump, are the guests of Joseph Labadie at his Detroit home. Mr. Labadie will next season be seen in Oliver Labadie's production of In Louisiana.

Garland Gaden and his wife, Laura Louaine, are at their country home, The Orchard, at Freeport, L. I. J. J. McClosky, the author of Across the Rockies, in which Mr. Gaden will next season open at Washington on Sept. 14 under the management of Rush and Webster, is the son of Mr. Gaden.

James M. Brophy is getting in trim at Sharon Springs, N. Y., for his coming season's tour in The Old Cross Roads.

Mabel Lloyd, who is spending the summer at Bath Beach, has been made an honorary member of the Long Island Tennis Club.

Albert McGuckin and his wife, Lucille Saunders, have closed with the When Johnny Comes Marching Home company and will spend the summer at Vineyard Haven.

Walter D. Greene is fishing at Lake Lebec, Piscataqua County, Me.

T. H. Winnett is summering at Sharon Springs, N. Y.

Ira Hascall, who will play the leading comedy role in The Factory Girl, has gone to Atlantic City for a brief rest previous to beginning rehearsals.

Mr. and Mrs. Ira La Motte and Thomas McCarthy are spending a few weeks at Equinunk.

Norman Hackett, who has been spending part of his vacation in Detroit, has gone to Long Branch for three weeks, accompanied by his mother and sister.

Mr. and Mrs. Lip Keene are at Bar Harbor. Adelaide Thurston is in Paris.

Press Eldridge is spending a month at St. Catharines, Canada.

Mr. and Mrs. Henry Dazien, who are making a tour of the world, are at Carlsbad. They will arrive in New York in September.

Charles A. Morgan, who has been re-engaged for the coming season by D. V. Arthur for the support of Kelcey and Shannon in Sherlock Holmes, is at Atlantic City.

D. V. Arthur and Mrs. Arthur (Marie Cahill) have taken a cottage near Amityville, L. I., for a few weeks.

Henrietta Crosman, whose season in As You Like It will open in September at the Manhattan Theatre, is entertaining a house party at her summer place at Sunapee Lake, N. H.

Josephine Florence Shepherd, with The Cow-Boy and the Lady the past season, is Summering in New Jersey.

Mr. and Mrs. Edward J. Connelly have arrived at St. James, L. I., after their sojourn at Lake Sunapee, N. H., the past week, as the guests of Mr. and Mrs. William C. Matthews.

Gus Hill has returned from St. James, L. I., with his wife and daughter, and has gone to Long Branch to spend the rest of the summer with his family.

THE STOCK COMPANIES.

The Casino Opera company opened at Lake Erie Park, Toledo, on June 28, under the direction of Peter Rice. The company is under the stage direction of John Rende and Frank Paret conducts the orchestra. Grace Hazzard, Emile Gardiner, Olive Thorne, and Marion Chester alternate in the principal roles, and Arthur Sexton, Rudolph Koch, John Reade, Harry Carter, James Connors, Martin Cheeseman, Robert Goodman, Edna Wellington, and a chorus of thirty complete the organization.

Ethel Milton has been meeting with much success as ingenue with the McCullum Stock company at Portland, Me., during the present summer season.

Grace Welby was recently especially engaged to strengthen the Aubrey Stock company at the Théâtre Français, Montreal. Bertha Welby and Little Frankie Welby were also in the cast, thus giving the company the distinction of having among its members three generations of a well-known theatrical family.

Cora Belle Greene has become a member of the Mortimer Snow Stock company, at Albany, N. Y.

Charlotte Deane, who as leading woman of the Empire Stock company made many friends at Toledo, O., duplicated her good performances with the same company during its summer engagement at the National Theatre, Rochester. Miss Deane returned to New York last week.

Edmund Burke is among the leading roles with the stock company at the Worcester Theatre, Worcester, Mass. His *Streng in Trifly* last week won enthusiastic praise from the local papers.

Louise Macklin, of the *Wise Girls*, is at Lake George.

PROFESSIONAL DOINGS.



and A Girl of the Taborerina, in which Marion Yarborough, who last season appeared in the former piece, will be seen. The New York College of Drama, in which Mr. Rodney has been the teacher, is now under new charge.

Donald Griffin will arrive in New York from Glasgow on the *Lover's Lamp* on the 22d. He will rejoin the Proctor forces early in the month.

Elle Westcott, who was engaged to appear to play Anna in the *Hell Dog*, in the *Princess of Pilsen*, for the Broadway Theatre production, closed her season at the expiration of the run of the musical comedy last Saturday.

J. J. Redpath has canceled the contract whereby he is to next season manage Williams and Tucker, and Molly Dugling, and will devote himself solely to the tour of *Kathy's Oberon* in Miss Pettigrew. Williams and Tucker will be managed by the Shuberters.

Walter Clifford, who appeared with Marie Tempest in *The Artist's Model*, has been engaged by Henry W. Savage for the role of Lord Somerton in *The Prince of Pilsen*.

Mabel Carrier last night assumed the role of Dorothy Hardwick in *The Runaways* at the Casino.

George B. Peck, of Rockford, Ill., left New York for home last week.

Agnes Palmer, Charles D. Gilbert, Eleanor Borden, Theodore Hamilton and W. S. Hart are among those who will support Orrin Johnson in *Hearts Courageous*.

George W. June, who is now running a hotel at Indianapolis, is in town for a few days.

Charles Kindt of Davenport, Iowa, is in town for a few days.

Christine Adler, contralto, while bathing at Manhattan Beach on Wednesday, rescued Marie Belle Smith from drowning.

Stair and Havlin have added the Star Theatre, Philadelphia, and the Hopkins Theatre, Chicago, to their circuit.

Butterfield and Bromilow have engaged for the business staff Hal Lawrence and J. T. McClosky, who will be in advance of Charles A. Loder in *A Funny Side of Life*; F. A. Toliver for *Man to Man* (Custer); and Leon Davis for *Man to Man* (Custer).

Ezra Kendall will give a single performance of *The Vinegar Eater* at New Rochelle on Saturday evening at the request of Herbert Hall Winslow, author of the play.

Frank Harcourt and Fannie May will not go with Helmick and Smith's *A French Spy* company, as previously stated.

Harry S. Northrup, who has a ranch at San Diego, Cal., was last week bitten by a rattlesnake which is one of a collection that he has gathered. Mr. Northrup, who was formerly with Henry Miller, and who is now a member of Chauncey Olcott's company, is dangerously ill as a result of the accident.

The London appearance of Joseph Hart and Carrie De Mar in *Foxy Grandpa* has been arranged to take place next Spring.

The *Prince of Pilsen* closed a season of eighteen weeks at the Broadway Theatre on Saturday evening, and will open at the Student-baker Theatre, Chicago, on Aug. 1.

Fred Frear, of *The Sultan of Sulu*, has gone to Chicago for a brief rest.

Jefferson Hall, stage manager of *Japan* by Night, at the Madison Square Roof-Garden, will leave the company on Saturday night to accept a similar position with a road stock company.

Gertrude Maitland Hall, director of the Boston Ladies' Orchestra on the Madison Square Roof-Garden, will end her engagement on Saturday night to begin a forty weeks' road tour. Miss Hall, who is a member of the American Federation of Musicians, will return to New York next summer with her orchestra for a twelve-week engagement.

Mabel Gordon, of Paris, is visiting her mother, Mrs. John Chamberlain, at her home in this city.

Madame Valdin is visiting friends in Boston.

Charles Frohman announces that he has engaged Charlotte Wiehe as the chief actress for his "French company" in New York.

Phil Walsh, stage director of the Sanford Stock company, was married to Grace Lewis, a non-professional, at Seattle, Wash., on July 10. William Desmond acted as best man.

Teresa Maxwell, who is now playing *Harriet Fordice* in *The Earl of Pawtucket*, was the guest of honor at a luncheon given by Mrs. E. McLaughlin, of Salt Lake City, at the Waldorf-Astoria on last Wednesday. The entire party attended the matinee at the Manhattan Theatre after the luncheon.

Robert Rogers. At liberty, 114 W. 40th St.**

OBITUARY.

General Thomas Jefferson Clunie, owner of the Clunie Opera House, Sacramento, Cal., and for many years prominent in the public affairs of California, died in San Francisco on June 30, of Bright's disease.

Lee Marshall, a rough-riding with James and Younger's Wild West, was killed on July 14, at Du Bois, Pa., during the performance by being thrown from his horse.

H. E. Hunt, of Burlington, Ia., who was known as "the showman's friend," because of his many acts of kindness to men and women of the circus profession, died in Burlington on July 11, aged eighty-three years.

The mother of Al Fostell, of Fostell and Bennett, died in New York city on July 19, of dropsy. The funeral services will be held on Wednesday and the remains will be buried in St. Michael's Cemetery.

Lee, the twelve year old son of W. M. McManus, the well-known theatrical agent book manufacturer of Chicago, died recently from cerebro-menitis, in that city.

Pierre A. Elvards, for many years a prominent vocal teacher in New York, died at Chautauqua, N. Y., on July 16, aged seventy-five years.

Rene Strelli, a violinist, composer and musical director well known in New York, was drowned while bathing at Atlantic City on July 14. He was at one time musical director at the Victoria Theatre, and for some years he had an orchestra of his own in this city. He was a prominent factor in the recent amalgamation of the Musicians' Mutual Protective Union with the American Federation of Musicians, and had devoted himself earnestly for some time to this end.

At the time of his death he was director of the orchestra at the Coleman House, Atlantic City.

MARRIED.

HAMILTON McILL. In London recently, C. E. Hamilton and Christine McGill.

SEYMOUR-KNOWLAND. T. Franklin Seymour (Seymour Stratton) and Mary Alice Knowland, on July 12, at Arlington, Mass.

WALSH-LEWIS. Phil Walsh and Grace Lewis, at Seattle, Wash., on July 10.

Died.

CLUNIE.—Thomas Jefferson Clunie, in San Francisco, on June 30, of Bright's disease.

LOW.—Edwin Hollis Low, at Sea Gate, N. Y., on July 18, by drowning, aged 44 years.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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GERMAN PIONEERS.

In an interesting article in the Baltimore American CARL AHRENDT reviews facts nowadays not commonly remembered as to the notable part taken by Germans in the development of the theatre in this country. It probably is true that the Germans, more practically than any other race that has come to these shores, have assisted in building up homes for the drama, particularly in remote places that would have waited long for theatres if they had depended upon any other nationality, or on any mixture of nationalities that did not largely include Germans.

Mr. AHRENDT points out that Germans in many localities were missionaries of the theatre; that they organized singing and turn societies that made necessary the building of halls with stages, scenery and all the paraphernalia of well equipped theatres in cities and towns of this country where a dramatic performance would have been impossible in other circumstances. Mr. AHRENDT says:

I remember when in the early '60s the Atheneum in St. Paul, built by Germans, was the only theatre there; so in Davenport, La Crosse, Dubuque, and nearly all the towns on the upper Mississippi, Germans built the first theatres. I also remember what a grand sight and object lesson, what an imposing example of onward striding civilization it was to me when I saw the stately new Turn Hall in New Ulm, Minn., with its complete and elegantly furnished theatre, during the Spring of 1864, which was then just finished of durable material on the same site where but two years before the hostile Sioux had destroyed the old hall, a rather primitive frame structure. What a transformation scene! What a long series of gradation in so short a space of time! From the indescribable horrors of an Indian outbreak in the wilderness of the far Northwest, where enraged redskins slaughtered peaceful men, women and children in unspeakable savagery, scalped grown persons, pierced helpless infants with pitchforks, fastening the naked bodies of those innocent babes to trees, burned homes of settlers to the ground, and carried off horses, cattle and every portable article of value. From these scenes of barbarous devastation to the substantial temple of Melpomene in a flourishing town, with an auditorium where masterpieces of the classics as well as modern novelties—"tragedy, comedy, history, pastoral, etc."—found able representation by such artists as Madame MARIE METHEUA SCHELLER (who had at one time supported EDWIN BOOTH as leading lady), EMIL LASZWITZ, HEDWIG HESSE, EDUARD HARTING, HANS RAVENE, Madame INEZ FAUNI, JACOB MULLER, Madame GHEENEWALD; her husband, MORITZ GHEENEWALD, who died in Texas; Madame ANNA WAGNER MARTEENS, THEODOR STEIDLE, GUSTAV

STOHLMANN and others under the management of GUSTAV AMBRO, who in his later years built the Irving Place Theatre in New York.

It is now more than half a century since German theatres were first erected upon American soil, and in many cities there are theatres devoted wholly to the pleasure of Germans, who witness drama in their native tongue. The Irving Place Theatre, under Mr. CONRAD, in this city, has long been a model of its kind; in fact, the work done by this manager in that house has in no small degree been responsible for his elevation to his present position as manager of grand opera. In Milwaukee the fine Pabst Theatre is devoted not only to drama in German, but also to notable representations in English, and Germans everywhere, aside from their patronage of the theatres directed for their especial benefit, are liberal and intelligent patrons of the drama in English. German appreciation of the greatest of English drama has been shown by the analytical and critical work upon Shakespeare of such scholars as SCHLEGEL, TEICK, GERVINS, and others, while it may be said truthfully that not even among English-speaking peoples is Shakespeare better appreciated or more often represented than he is in Germany to-day, and German dramatists of the present, like their craft of the past, contribute through translation to the most interesting and artistic drama of the time on all stages.

THEATRE HATS IN PARIS.

This feminine hat habit in Summer places of amusement here is not offensive, for most persons at such places of amusement take their pleasures spasmodically, and are not exacting. In fact, the fair at such places adorned with the hats momentarily modish are a part of the attraction to the sterner sex. As to the few regular theatres now open, women as a rule appear bareheaded, save for the occasional incidental ornament of the hair, that is by no means obstructive of view, as they nowadays commonly do in the regular theatre season. There has of late years been a great reform in this matter, in this and other large American cities, and the women must be credited with the voluntary bringing of it about; for unless they had of their own motion left off the monstrous head structures that formerly made life at the theatre miserable for the men there would have been no means to compel them to do so, notwithstanding the threats and resolves of legislatures that some years ago were inspired by woman's head gear at the play.

In Paris, however, it seems that there is at present a rage among women for mammoth hats at the theatre. In fact, so great has become interference with lines of vision in the theatres in which women may wear hats in that capital that all very large structures on the heads of women there are cynically called "theatre hats," no matter where they may be worn. According to a correspondent of the London Telegraph, "two ladies wearing such millinery can hardly nowadays sit in neighboring stalls. Unless each has a bareheaded man by her side to allow space for the outspreading hat, the latter will inevitably enter into collision with other similar structures in adjoining seats. Theatre millinery not only has immense breadth, but great depth, being banked up to an enormous height. Unless the man behind is a giant, he can only catch glimpses of the stage by peering underneath the monument of feathers, fruit, flowers and dangling ribbons in front of him."

It is true that some of the more prominent theatres in Paris have succeeded in enforcing rules that prevent women from wearing hats of any kind in the stalls, among those theatres being the Français, the Opéra Comique, and the Théâtre Sarah Bernhardt. But apparently this restriction serves only to add to the infliction in other theatres, for the women, denied a display of their millinery in these houses, make a greater show of it than ever in theatres where the rule is not in force. If women would but reflect upon the discomfort this habit causes at the theatre, perhaps they would reform it, even in Paris. But women—and especially the women who ardently follows the fashion in hats, and who seeks always to improve upon the display made by her neighbor—is not a reflecting person. She, in this, it seems, even will risk the good opinion of man in order to achieve a triumph in millinery.

SUZANNE SHELDON.

Pictured on the first page of this week's Mirror is Suzanne Sheldon, the talented American actress, who has been engaged by Weber and Fields as leading woman for Charles Richman in Victor Mapes' new play, Captain Barrington. Miss Sheldon, who is a native of Vermont, studied for the stage in New York and then went to London, where she achieved such success in her work that she won a place in Sir Henry Irving's company. Last season Miss Sheldon appeared with E. H. Sothern in If I Were King, portraying the role of Huguette, the Abbess, and later she appeared in the same role at the St. James Theatre, London. Miss Sheldon recently became the wife of Harry Ainley, the English actor.



THE PROPOSED SHAKESPEARE STATUE AT ELSINORE.

A number of prominent men of Denmark have formed a committee for the purpose of erecting a statue of Shakespeare at Elsinore. The project has been discussed in print for some time and has now been brought to a definite basis. The statue has been modeled in plaster by Louis Hasselriis, the Danish sculptor, in his studio in Rome, and is ready to be cast in bronze. The picture of the statue printed in this issue of THE MIRROR is a reproduction of a photograph of the cast.

The circular issued by the committee to awaken interest in the project and to solicit subscriptions for the fund contains the following:

"The year 1902 being the three hundredth anniversary of the creating of Shakespeare's Hamlet, Prince of Denmark, many of the admirers of Shakespeare and his drama felt that the event should be celebrated by erecting a memorial to the poet at or near Elsinore, the place so indissolubly connected with the names of Shakespeare and Hamlet since the day when he laid the scene of the meeting between the Danish prince and his father's ghost at the rampart around Kronborg Castle. But this was not the only tie between England and Denmark at the time of the writing of Hamlet, and England and Denmark of 1902, the three hundredth anniversary of its creation.

In the year 1902 the Danish Princess Anna, sister of Christian the Fourth, and at that time Queen of Scotland, was destined to become Queen of England as the wife of King James the First; and in the year 1902 the daughter of the Danish

King, Christian the Ninth, was crowned Queen of Great Britain. We propose that the inscription on the pedestal of the statue shall call to mind this combination of events, a proposal which it has pleased Her Majesty Queen Alexandra of England to express her most gracious approbation: while the statue itself, as an artistic and historical monument, should bear lasting witness to the truth of Saxe's prediction concerning Shakespeare's work in his 'Danish Chronicle,' of everlasting fame for Hamlet: 'Valiant Amleth, worthy of immortal fame.'

"There are many instances of statues having been erected far from the birthplaces of famous men who have delighted and enriched the world by their works: Shakespeare in Paris, Goethe in Vienna, Linnaeus in Antwerp and Palermo, Thorvaldsen in Rome, and Hans Christian Andersen in Chicago. Preparations are at present being made for the erection of statues of Dante in Berlin, of Goethe in Rome, and of Shakespeare in Weimar.

"We request all Danish admirers of Shakespeare at home and abroad to support us in erecting this memorial by interesting their friends in our idea and making it known as widely as possible, and also by collecting subscriptions."

Subscriptions from persons in America may be sent to J. E. V. Leesbech, Consul-General for Denmark, New York. In case the project meets with speedy support the statue will be erected in 1904, which will be the three hundredth anniversary of the first printed edition of Hamlet.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of certain persons will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded U post office.]

A. Z. W., Bangor, Me.: Alexander Salvini died at Florence, Italy, on December 15, 1896.

C. W., Detroit: A letter addressed in care of THE MIRROR will reach her.

H. M., Los Angeles, Cal.: John Stetson died at Boston on April 18, 1895. His wife, Kate Stetson, died on May 4 of the same year.

M. L., Dubuque, Iowa: John Henry was first presented at the Herald Square Theatre, New York, on May 25 of this year.

W. P. S., Montreal: Julia Arthur was born in Hamilton, Ont. She is the wife of B. P. Cheney, and has retired from the stage.

H. B. M., Toledo, O.: It depends entirely upon the reputation or the talent of those presenting the sketch. Salaries range from \$10 a week up to \$1,000.

C. D. HAWKINS, Charleston, S. C.: Madge Leasing is at present in London, where are also Pauline Chase and Edna May, both of whom are appearing in The School Girl.

J. E. T., Columbus, Ohio: Edwin Holt is at present leading man with McCullum's Stock Company at Portland, Me. He is to star next season in The Cardinal.

W. E. H., Charleston, Ill.: 1. The managers of the stars you inquire about are as follows: Robert E. Mantell, Max Zelinaer; Willis Granger, Martin E. Dixon; Tim Murphy, T. H. Saunders. 2. York State Folks is under the management of Fred Wright.

R. S. G., Fort Scott, Kan.: Henry E. Harris' novel, "The King of Andorra," was never dramatized, although at the time of his death Mr. Harris, it is said, was thinking seriously of putting the story into the form of a play himself. 2. The copyright of a novel covers the dramatic rights.

E. M., Brooklyn, N. Y.: Although managers are constantly on the outlook for new people, the opportunities on the stage without a certain degree of talent and a certain willingness to work hard are slim. Most managers can be found at their offices throughout the day at this season of the year. William A. Brady's office is located at 1145 Broadway.

F. G. S.: The original cast of Madeline Lecomte's comedy, Christopher, Jr., was as follows: Christopher Colt, Jr.; John Drew; Christopher Colt, Sr.; Harry Harwood; Bert Bellaby; Lewis Baker; Major Hedway; Leslie Allen; Mrs. Simpson; Arthur Byron; Mr. Gibb; Herbert Ayling; John Joseph Humphreys; Whimper; Frank Lamb; Mrs. Gibb; Elsie De Wolfe; Mrs. Colt; Annie Adams; Neille; Annie Belmont; Dora; Maud Gorden.

S. F., Newark, N. J.: The cast of James K. Hackett's production of Don Caesar's Return was: Carlos I., Wilton Lackaye; Don Jose, Theodore Roberts; Don Cesar de Bazaar, James K. Hackett; San Grado, Thomas A. Hall; Benito, George Lenoir; Laquerillo, Fernando; Eliseo; Marquis of Gonzalo, W. J. Lemoyne; Pedro, Herbert Case; Captain, Herbert Carr; Diego, Edward Donnelly; A Boatman, Ira A. Harris; A Judge, Theodore Hamilton; Second Judge, John E. Mackin; Court Officer, Hale Hamilton; Captain, Sidney P. Rice; A Herald, William Lamp; Maritana, Florence Kahn; Queen of Spain, Marquise de Gonzalo, Virginia Buchanan, and Anna Quince de Gonzalo; Charlotte Walker.

H. A. J., Dawson City: The Royal Box was produced for the first time in New York at the Fifth Avenue Theatre on December 21, 1898, with the following cast: Clarence Charles Coghlan; The Prince of Wales, Harold Russell; Count Felsen, Albert Bruning; Lord Bassett, Walter Craven; Tippe, Charles Stanley; Winch, Claude Brooke; Marmaduke, Edwin Hoff; Benolio, Frank Sheridan; Montmorency, Guy Nichols; Davis, Charles Plunkett; Wigeta, Taylor Granville; Richards, William Morton, Jr.; Servant, J. W. King; Countess Helen, Elizabeth Garth; Celia Pryse, Grace Flirkens; Lady Robert, Luis Klein; Juliet, Gertrude Coghlan; Ella, Addie Plunkett.

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CURRENT AMUSEMENTS.

Week Ending July 25.

ACADEMY OF MUSIC—Closed.

BELASCO—Closed.

BLIJOU—Closed.

BROADWAY—Closed.

CARNEGIE HALL—Musical Entertainments.

CANING—Closed. Sunnyside—11th week—71 to 77 times.

CIRCLE—Closed.

CRYSTAL GARDENS—Burlesque and Vaudeville—8th week—22 to 32 times.

DALY'S—Closed.

DEWEY—Closed.

EDWARD MURRAY—Figures in Wax.

EMPIRE—Closed.

THE USHER



The Society of American Authors is heading a movement to amend the postal laws to enable authors' manuscripts to be sent to publishers and returned at the rates charged for printed matter—i.e., one cent for two ounces—in place of letter rates, two cents an ounce.

No civilized nation except the United States makes this discrimination. It is pointed out that in this regard foreigners are better treated than citizens. An American can send a manuscript to a London publisher for one-fourth the price of sending it to an American publisher, and vice versa.

The Society of American Authors assert that the domestic rates of postage on manuscripts are oppressive and that there is no reason why native authors should be discriminated against.

What applies to authors and publishers in this reform movement should apply also to dramatists and managers. Plays submitted for reading or production should be granted the same rates as literary manuscripts.

Edwin H. Low, who was drowned during an Atlantic Yacht Club race on Saturday, was probably known as widely among theatrical people as any man in this country. Ninety-nine in a hundred actors going abroad were accustomed to make their steamship arrangements through his busy agency. Punctuality and courtesy were the policy Mr. Low inaugurated, and the conveniences of his establishment were utilized by all the well-known members of the profession. Practically all the transatlantic transportation of entire theatrical companies was handled by him.

Mr. Low was a popular member of several clubs, where his services were always in demand in arranging entertainments. At the Lotos he was for many years a standby, procuring most of the interesting programme features for the Ladies' Days and Saturday nights.

Through his wife he was related to the Bronson Howards, the Charles Wyndhams and Blanche Roosevelt, and thus, aside from his business connections, he was interested in theatrical matters.

Mrs. Low for years has shared in the direction of Low's Exchange. She is a thoroughly capable business woman, and will be able, no doubt, to continue the business established by her husband, whose sudden death is deplored by a wide circle of friends.

As THE MIRROR announced several weeks ago, the new theatres and the theatres undergoing reconstruction will not be ready until long after the dates set for their openings, and the managers at last frankly acknowledge a situation which their natural optimism at first obscured. These postponements play havoc with the plans for the New York engagements of a number of attractions. Some of these will have to remain idle until November, while others will be obliged to go on tour prematurely.

Janet Priest, the dramatic writer of the Minneapolis Tribune, made an unusual departure last week. She appeared at the Lyceum Theatre in the leading part of a curtain-raiser by J. Sidle Laurence—a local newspaper man.

The playlet bore no name, possibly because it seems to have been a rehash of the once-popular farce, The Little Rebel, but it was well received, and Miss Priest made a success not only as a soubrette but as a dancer. One writer—perhaps inspired by this terpsichorean feat—observed that the debutante "revealed foundations for a histrionic future that surpassed the expectations of her friends."

Altogether, Miss Priest had a very busy week. Besides her regular newspaper work she gave ten performances of the curtain-raiser, rehearsed the part of Audrey for Lester Lonergan's open-air production of As You Like It, and did the press work for that affair.

James B. Camp, known as "Sunny Jim" in Louisville, is making extensive plans for the Auditorium in that city. This place of amusement, as has been announced, is to be under his exclusive management henceforth.

Mr. Camp was a friend of the late owner, Colonel Norton, and occasionally rented the building for special engagements of big attractions. His experience in that direction was prosperous, and his popularity and enterprise unquestionably will make the Auditorium an important factor in the future of Louisville theatres.

Politics have engaged a share of Mr. Camp's activities in the past and he has been elected to several local offices of prominence. He is

looking up, it is said, as a prospective mayoralty candidate. His political rivals are hoping now that managerial duties will so engross his time and interest that he will relinquish his ambitions in the field of municipal honors and emoluments.

Arthur Scheffer, the musical director, furnishes a story which deserves to be added to the volume of lore regarding the provincial theatre orchestra.

Last season, in a Western one-night stand, Mr. Scheffer found that the local orchestra boasted two second violins. When the time came for several of the musicians to go back of the scenes to play the music for a dance, Mr. Scheffer informed the local leader that one second violin would be all that was necessary. The leader answered, "We must use both." Mr. Scheffer inquired the reason for this, and the leader furnished a good one.

"You see," he said, "one man can't play on the E string and the other man can't keep time, so both are necessary to make one second violin."

SALVINI TO COME AGAIN.

George C. Tyler, of Liebler & Company, it is said, has arranged for an American tour by Tommaso Salvini, the noted Italian actor, who will sail for America in the Spring.

Signor Salvini will appear in King Lear, Othello, Iago, and The Civil Death. In the first three plays Eleanor Robson will play, respectively, Cordelia, Desdemona, and Portia. Salvini will, of course, play his roles in Italian, though the rest of the company will speak English.

Salvini's engagement will run through April and May of next year and provides for twenty-five or thirty performances, as his managers shall decide. The New York engagement will be of two weeks' duration, during which Salvini will appear four nights each week, while on the other two nights Miss Robson will be seen in her classical repertoire, supported by Edwin Arden.

UNIQUE FEAT OF BILLPOSTING.

James H. Rhodes, advertising agent of the new Majestic Theatre, on the Circle, accomplished a unique feat of billposting last Friday by covering the immense wall fronting Fifth Avenue at Thirty-sixth Street with stands of The Wizard of Oz. No less than three hundred and fifteen sheets of paper were posted on the wall, the stands being twenty-one sheets long and fifteen sheets high. Advertising men of old metropolitan experience say that this will go on record as one of the largest stands ever posted in New York. Manager John S. Flaherty, of the Majestic Theatre, promptly testified his appreciation of Mr. Rhodes' enterprise by presenting him, in the names of Messrs. Stark and Wilbur, with a handsome gold-headed cane.

GIRLS INJURED IN FALLING SCENE.

Thirteen girls were on Tuesday evening of last week injured in a collapse of scenery at the Folies Marigny Theatre, Paris. The girls who participated in the final scene, were attached to a strip of canvas made to resemble a cascade and down which they were supposed to glide. The ropes retaining the device, however, broke, with the result that the girls were precipitated to the stage, all sustaining more or less severe injuries.

AMERICAN OPERA ABROAD.

Sarrona, a new opera by Legrand Howland, the American composer, author of Rita, which was produced at Alix-le-Bains and Monte Carlo, was produced with success at Bruges, Belgium, last week. Among those who made their debuts in the piece were Gaston Sergeant, Senator McCall's daughter, Miss Meidert, and Mrs. Elliott all of whom are Americans.

MR. DOOLEY PRODUCED.

Grant Heth's Comedians produced a new musical comedy by E. J. Devine, entitled Mr. Dooley, at Marshfield, Vt., on July 18. The presenting company included Wilbur Martin, Grant Heth, Harry C. Bartlett, James Donahue, Bobby Purcell, E. J. Devine, Fannie Tewksbury Heth, the Milton Sisters, Ethel Ranger, and Shirley Mae Heth.

NEW BRITAIN OPERA HOUSE BURNED.

The Opera House at New Britain, Conn., was yesterday (Monday) morning totally destroyed by fire. The theatre, which was burned to the ground, was insured for \$29,000.

FOR A HEBREW ASYLUM.

An entertainment in aid of the Hebrew Infant Asylum of New York will be given on Saturday evening at the Arverne Hotel Casino, at Arverne, L. I.

MUSIC NOTES.

Maurice Kaufmann, the American violinist, who is now in London, has arranged with Henry Wolfsohn for a concert tour of the United States during the coming season. The tour will begin in New York in November with an orchestral performance.

Rudolph Aronson has secured the Belgian violinist, Loewensohn, who is a *premier prix* of the Brussels Conservatory, for an American concert tour which will be inaugurated in New York in November.

Anna Helstrom, prima donna of the Royal Opera House at Stockholm, Sweden, arrived in New York on July 14 and has gone to Minneapolis, where she has accepted an engagement with the Swedish-American Singer Association.

The success of the Duss concerts at Venice in New York still continues. This beautiful place of amusement, with its splashing fountains and cool gondola rides, attracts people in large numbers. The new Venetian singers are popular. Their quaint folk songs, with mandolin and zither accompaniment, are encored nightly. The grand orchestra plays the best of music and plays it well. For this week some new Flemish and Russian music is promised from the orchestra. Charlotte Guyer George, contralto, will be the soloist for the week and will sing a number of popular contralto songs and arias.

Siegfried Wagner announces that he has received notification that 143 Americans will attend the celebration in connection with the unveiling of the Richard Wagner Monument at Berlin during the week of Sept. 30.

Mayor Low on Friday declined to grant a permit for the appearance at the Madison Square Garden concert of Kun Arpad, the eleven-year-old Hungarian violinist.

Sybil Sammis was the soloist last week with the Duss Orchestra at the Madison Square Garden.

Madame Pool King will have charge of the department of opera which Alexander Lambert has instituted in the New York College of Music.

SUMMER ILLS.

Heat effect, bowel trouble, stomach upsets quickly corrected by the genuine Powders. *

Heat effect, bowel trouble, stomach upsets quickly corrected by the genuine Powders. *

Heat effect, bowel trouble, stomach upsets quickly corrected by the genuine Powders. *

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

A special meeting of the National Council of the Alliance was held at the headquarters on Friday, July 17, at 4 o'clock. George D. Macintyre, Second Vice-President, occupied the chair and the Rev. Thomas H. Sill opened the meeting with prayer. The roll call showed the following members to be present: The Rev. Thomas H. Sill, Charles T. Catlin, the Rev. F. J. Clay Moran, B. F. Johnston, Harry Leighton, M. Louis Ewen, the Rev. Walter E. Bentley, and Montagu Chamberlain, representing the Boston Chapter. The Law Committee, presented quite an extended report dealing with violations of the Sunday law in this city and the Membership Committee presented the following names for election to membership in the Alliance: Ernest Shipman, Hortense Van Zile, A. A. Michell, Lucy Chapin, the Rev. Arthur French, William Stuart, Anna Hollinger, Mrs. A. A. Michell, Ann Egleston, Georgie Haynes, B. Dessenberg, Jr., and Grace Esterbrook Ainsworth. On motion duly seconded they were unanimously elected. The committee appointed to draft a circular to be issued to all the members of the Alliance reported favorably and the Council appointed a committee of three consisting of George D. Macintyre, Montagu Chamberlain, and the Rev. Thomas H. Sill, to revise and complete the said circular, to obtain the approval of the President of the Alliance, and to issue the same to all members. The Council then adjourned to meet in September.

At a recent meeting of the Board of Directors of the New York Chapter, Bessie Taylor was elected chairman of the Reception Committee on the nomination of Rose Rand. At the same meeting it was decided that a reception be held by the Chapter at the Church of Zion and St. Timothy on Thursday, Aug. 29, and that an excursion be arranged to take place early in September.

The regular weekly tea was held at the headquarters last Thursday afternoon, and the following members were present: Maude Amanda Scott, from the Boston Chapter; Edith Merriam, Mrs. W. G. Jones, Anna Thornton Hagen, Mary L. Woelke, Harry Leighton, Albertine Perrin, Camille Porter, Mrs. Burke, the Rev. F. J. Clay Moran, Kate Wilson, May Kinney, Mrs. A. L. Place, Charles T. Catlin, Mrs. Edridge, William C. Andrews, Marion Longfellow, Josephine Arthur Burke, Edwin B. Jennings, and Rosalie de Vieux. Tea will be served this Thursday afternoon as usual, and all members of the Alliance and their friends are cordially invited.

The Rev. Walter E. Bentley, General Secretary, is out of town for a few days on a visit to Bishop Potter at Cooperstown. Mrs. Marion Leland will be in charge of the offices until Mr. Bentley's return. Members will be received between 10 and 5.

NOTES OF OPENINGS.

Heuck and Hennessy's A Charity Nurse, with Selma Herman, at Meriden, Conn., on Aug. 27. The company will be seen at the New Star Theatre, New York, in the week of Aug. 31.

The season of the Grand Opera House will open on Aug. 31 with The Silver Slipper.

J. M. Ward and his wife, Nellie Dunbar, have gone to Chicago to begin rehearsals for Mr. Ward's production of William L. Roberts' melodrama, A Human Slave, which will open at the Alhambra Theatre, Chicago, on Aug. 9.

J. M. Ward's production of A Hidden Crime, by John P. Lockney, will begin its season at Chicago on Sept. 20.

A Devil's Lane company, which had a season of thirty-eight weeks last season, will open on Aug. 29.

The Academy of Music, on Aug. 6, with Liebler and Company's production of The Christian, with E. J. Morgan as John Storm.

The Third Avenue Theatre, on Aug. 3, with The Game of Life.

John J. Brophy's Wealth and Poverty company, at Newburgh, N. Y., on Aug. 22.

McFadden's Flats, at Atlantic City, on Aug. 17.

Nat M. Wills, in A Son of Rest, at Saratoga Springs on Aug. 11.

George Ade's The County Chairman, with Macklyn Arbuckle, at Chicago on Sept. 1.

Andrew Robson, in Richard Carvel, on Aug. 22 in Philadelphia.

Earl and Martell's American Stock company will open a preliminary season at the Riverside Park Pavilion, Sioux City, Iowa, on Aug. 2.

In One Hour, a drama by Tilleston Bryce, under the management of Grimm and Quester, of Buffalo, on Sept. 16 in New York State.

The J. C. Lewis (St. Plunkard company) will open its season at Benton Harbor, Mich., on Aug. 27.

Gideon's Minstrel Carnival, its sixth annual tour, at Boyd Park, Peru, Ind., Sunday, Aug. 2, under the management of Harry F. Curtis.

Robert Campbell's White Slave company, at the Star Theatre on Aug. 24.

Howard Hall in The Man Who Dared, in Boston on Aug. 17.

SAID TO THE MIRROR.

HURTING AND SEAMON: "Please deny the report that we are to put in vaudeville at the Empire Theatre, Toledo, next season. We shall continue to present a first-class stock company at that house."

BARRY DEARBORN: "I am engaged for the entire season of '90-91, receiving many offers through THE MIRROR, which I shall always consider as the best advertising medium for the actor."

JAMES E. SPROTT: "My attention has been called to an announcement that a new play by Edwin Milton Royle is to be presented in New York next season bearing the title, My Wife's Husband. In behalf of Harry Corson Clarke, let me state that he has owned a play of that title since 1896, and has frequently presented it in the West. All it is extremely probable next season. I would ask you to give publicity to this statement, in order to avoid any charges of piracy or any unpleasantness that might occur."

TRANSATLANTIC TRAVELERS.

Bob Graham, the original Giffain in Floradora, arrived last week from England.

R. G. Holloman, President of the Eden Music Company, arrived from England Thursday on the "Majestic." Among the novelties that he has secured for his place of amusement is a biography machine which shows colored pictures.

Henri Merck, the cello soloist of the Pittsburgh Orchestra, sailed last week for Europe.

Dr. F. Ziegfeld, father of Florene Ziegfeld, Jr., manager of Anna Held, arrived from France last week, bringing with him the manuscript of Anna Held's new Richepich play, Mlle. Napoleon. Gustav Luders has begun the composition of the music.

ENGAGEMENTS.

Charles Burke, for the Rogers Brothers in London. John C. Carlyle, for The Game of Life.

Louise Dempsey, W. J. West, and Alvan Purcell, for The Great White Diamond.

Adolph Osler, Agnes Fobel, and William J. Hurley, with Willis Granger.

Frank Smith, by M. W. Hanley.

Norman Hackett, by Wenzel and Kemper.

Macy Harlan, with Robert Edeson.

Oelia Moerg, for Why Women Sin.

PERSONAL.



Lucia Moore is pictured above as Lucia Moore yesterday (Monday) at a special engagement with the Baldwin Melodeon Stock Company at the Teek Theatre, Baldwin, as loss leader, in which she won a notable success in that city last season.

ANDERSON: T. J. Anderson, formerly General Passenger Agent of the Seaboard Air Line, and well known to the dramatic profession, has been appointed Passenger Traffic Manager of the Southern Pacific system.

GADSKI: Mme. Gadski has been engaged in Berlin by Heinrich Conried for the next season of opera at the Metropolitan, contrary to the expectation when she sailed in the Spring that she would not return. However, terms have been agreed upon and a contract was last week signed. Mme. Gadski will probably make her first appearance as Brunhilde.

MILLER: Henry Miller arrived from England Wednesday on the *Kaiser Wilhelm II*. While in Paris he secured the American rights to a new French play which will be produced at the Comédie Française in the Fall.

BERGERE: Valerie Berger will next season be starred by Miller and Kaufman of Philadelphia in H. J. W. Dam's play, The Red Mouse.

LOFTUS: Cecilia Loftus, who last week closed her season in Duluth, is at Deal Beach visiting E. H. Sothern and Virginia Harned. Miss Loftus will next season appear as leading woman for Mr. Sothern in The Proud Prince and As You Like It, and on the following season, it is said, will be starred in a new play by Israel Zangwill.

BARRYMORE: Ethel Barrymore will next season be seen in Hubert Henry Davies' new play, Cousin Kate.

RÉJANE: Mme. Réjane has accepted a new

THE FOREIGN STAGE

LONDON.

Gawain's Gossip of the British Theatre World
—London Notes.

(Special Correspondence of The Mirror.)

LONDON, July 11.

Although we have had little worth mention in the way of dramatic novelties, yet we have this week been plentifully supplied with excitement. In the first place, it was of course imperative to assist at the last night of the Old Gaiety, on the first night of which the *Gilt-Edged* *Gawain*, then, ah me! a youth of tender years, fought his way into the gallery, being, then, five-and-thirty years ago, a playgoer of quenchless enthusiasm. And ever since your most obedient servant has been to the Gaiety week in and week out, like the village blacksmith, and some times several nights a week, to say nothing of matinees.

These matinees, which John Hollingshead—the Gaiety's first ruler—invited, as far as England is concerned, were for some years very numerous, and all sorts of strange plays and players were to be seen on the stage thereof, together with shonks of players who, after going in "on their cards" (or counterfeitures), were wont to jabber all about themselves when some question of the play was to be considered.

At the Gaiety, however, one also saw from time to time all the best players of our day, including the late great Samuel Phelps, Charles Mathews, Mrs. John Wood, Alfred Wigan, Johnnie Toole, Lionel Brough, Mrs. Kendal (then Miss Madge Robertson), and Henry Irving, then a plain (or, rather, handsome) man of about thirty-two, the present age of his eldest son, H. B., who so strongly resembles him as he was at that period.

Happily the now "Sir" Henry was able to come along after his Drury Lane *Dante* play—about midnight in point of fact—to join the Gaiety's second ruler, George Edwards, in making farewell orations, and to allude optimistically to the New Gaiety—a few yards away—a Gaiety to be opened in September.

All sorts of other ex-Gaiety favorites came along to join in this last performance in the historic house, and the whole affair was both grand and effective. All present took away with them a lovely gratis souvenir, which cost half a guinea. It was written by the aforesaid Gaiety's first manager, so long known as "Practical John."

We next prepared to go around the variety theatres to see all sorts of lovely decorations and to hear all sorts of French songs and singers engaged in celebrating the welcome visit of *L'Amie Louche*, President of *La Belle France*, to these shores. And anon we were bidden to another *al fresco* performance by the New Maid Society, who gave us this time John Fletcher's very saucily written but most morally intimated pastoral play, *The Faithful Shepherdess*. But the weather suddenly turned vile and Rude Boreas behaved so rudely that he gave all the critics colds and threatened the players, among whom was Mrs. Beerbohm Tree, with pneumonia.

We next went to see *The Redskins*, a powerful new sensational spectacle, at the London Hippodrome. And as regards dramatic performances of any importance, that is all.

C. E. Hamilton, one of the ubiquitous Charles Frohman's most ubiquitous acting managers, was married a few days ago to the sweet Christine McGill, who has so long been touring with one of the said C. E.'s Sherlock Holmes touring companies. The happy pair are honeymooning on the "Continong."

Sydney Drew and his handsome wife made their welcome reappearance in this city on Monday at the huge Oxford Theatre of Varieties in a new-to-London sketch, entitled *The Yellow Dragon*. As of course you know, and as indeed the title implies, this is a playlet of Heathen Chinese interest. The Drews scored splendidly as Jim Douglas, a U. S. A. secret servant, and Mrs. Flood, a strapping American widow, who like all the other American residents named in the piece, is about to be included in a general massacre by the yellow fiends. As at the Tivoli, two or three years ago, the droll and—when needed—powerful histrionic couple made a great success. Manager Albert Gilmer, the Oxford manager, has mounted *The Yellow Dragon* beautifully. Indeed, it is about the best written, best produced and best played dramatic sketch now to be found in this great metropolis. And I see all I do assure you.

Your other humorist, one of the very best you have ever sent us—George Fuller Golden—is still at the Palace Theatre, hugely delighting the Great British Public, even as he just lately delighted the Great B. P.'s sovereign lord the King.

Golden's turn is the liveliest and longest ever seen on the variety stage. The Palace audience is the swaggerest in all swagger London, and it takes a good deal to make that audience laugh or applaud. But Golden makes them do both. He did so even last night, although the heat was intense.

Your fine, romantic young actor, J. K. Hackett, has just arrived and has registered himself at the Savoy Hotel, and is about to start around to have a good time. A party by the name of *Gawain* intends to have part of that good time with J. K. H.

I may as well (per *THE MIRROR*) inform my old friend Lawrence D'Orsay, who has been scoring so heavily on your side as the Earl of Pawtucket, that his accomplished wife, professionally known as Marie Dagmar, has this week imitated Shylock, inasmuch as she has craved the law. Marie craved it against the London General Omnibus Company, one of whose drivers had caused his omnibus to crash into the motor car which she uses in that exciting drama, *A Life's Revenge*, with which she has so successfully toured for so many years. After some amusing and more or less expert evidence, the Shoreditch County Court Judge awarded the dashing Mrs. D'Orsay fourteen pounds fifteen shillings, the amount of the damage done. *Mozzettov*!

Our theatrical and variety stars have had quite a sporting and athletic week. On Tuesday certain picked leading London actors played a cricket match at the famous Kensington Oval against certain specially selected favorite provincial blarriots. The provincial team beat the London dittos into a cocked hat, as the poet says. On the same say, the fifteenth annual Music Hall Sports were held at the Herne Hill Athletic Grounds, another favorite Surrey sporting resort. With the exception of Mimic Harry Tate, who won the motoring race, the winners of the respective races were comparatively unknown folk.

It was an enjoyable affair, marred only by the presence of a strong rowdy book-making (but otherwise non-professional) crowd in the half-crown ring. There were £600 worth of prizes awarded by Mand Allen, daughter of your Music Hall Benevolent Fund President, Frank Allen. I suppose it was owing to Henley's famous regatta being on at the same time that caused so many leading variety artists to be absent from these sports, the proceeds of which are devoted to the above-mentioned excellent fund.

As to Henley, both the lovely old Thames (which is a perfect paradise around this quarter) and all its banks were simply crowded with popular stage folk. More players and singers came this year, owing to Managers George Edwards and Arthur Collins having arranged to run a *café chantant* there in aid of the Union Jack Club for sailors and soldiers. (We always say the navy and army in these islands, you know.)

On Thursday afternoon at a Haymarket charity matinee there was produced a specially written new comedy entitled *Love Me, Love My Dog*. It was the work of the Hon. Alexander York and of Russell Vann, the last-named being one of the authors of the Louie Freear play *O! Sun-sannah*!

The plot of *Love Me, Love My Dog* is doggy but scarcely dramatic. Still it has some amus-

ing episodes, most of which circle around a poodle who cannot be brought back to the British coast by reason of the strict quarantine laws now prevalent. The play, which was somewhat amateurish in thought and construction, was appropriately enough acted by amateurs.

A memorial to poor Robert Buchanan, the poet, novelist and dramatist, will presently be unveiled by T. P. O'Connor, M.P. A memorial is also being organized to poor Kate Vaughan.

J. M. Barrie has this week finished and delivered his play for John Hare.

All the seats are sold for the startling star cast performance of *The Merchant of Venice* in aid of the Actors' Association next Tuesday at Drury Lane, where Sir Henry Irving finishes the run of *Dante*.

George Alexander will presently end his season at the St. James. Mrs. Pat Campbell ends hers at the New Theatre to-day with a revival of *The Second Mrs. Tanqueray*. Sir Charles Wyndham ends his season at Wyndham's next Saturday. In due course Manager Frank Curzon will produce there your Hugh Morton's new farcical comedy, *Glittering Gloria*, with Comedian James Welch in the principal part.

Lewis Waller finishes the run of *Monsieur Beaucaire* and his season, at the Comedy next Saturday fortnight. Ellen Terry will start her suburban and provincial tour on Sept. 7.

Kate Phillips has bought the English rights of the new French play, *Loute*, which is to be adapted by Lieutenant-Colonel Newnham Davis, a well-known warrior-journalist and gourmet, who writes for the *Sporting Times*, or *Pink 'Un*, over the signature of "The Dwarf of Blood."

Beerbohm Tree, who finished his season at His Majesty's last Wednesday, is now rather busy. He is rehearsing *Richard the Second* for his next production. He is likewise working out several important details for the production, after Richarde, of your powerful native-made Japanese play, *The Darling of the Gods*, and he is, moreover, making arrangements to embark with ninety-nine fellow players and other helpers to Dublin, where on the 24th he will play before the King for one night only by special royal command. Tree has just been to visit Edward VII with regard to the programme for this auspicious event, and he, Beerbohm not Edward, tells me that His Majesty has selected *The Man Who Was* (described by me a week or two back), the old serio-comic drama called *The First-Night* (in which Tree even scored as the old actor, Achille Talma Dufard), and an act of Citizen Clyde Fitch's clever and unequal comedy, *The Last of the Dandies*. A fine bill. What?

LONDON NOTES.

It has just been decided that Constance Collier, E. S. Willard's new leading lady, will not appear in *The Cardinal*, with which he opens his season at the St. James'. However, she has a strong part in Stephen Phillips' new play, based upon the Biblical subject of David, which will follow.

On the 13th a new play by H. A. Saintsbury, entitled *Jim*, will be produced at the Grand, Fulham. The author will play the leading male part.

In Doshomey, at the Shaftesbury, registered its fiftieth performance on Wednesday, 1, and is doing big business.

Quality Street, at the Vaudeville Theatre, reaches its three hundredth performance on July 7, and according to all appearances will run until the end of the year. Ellaline Terriss is rustinating at present, and her part is being played by Irene Cooke.

Dion Boucicault was fined 15 shillings at the Marylebone Police Court on Friday for employing a male servant without a license.

The Christmas production at the Vanderbilt, written by Seymour Hicks and Ivan Caryl, is called *The Cherry Girl*, and the title-role will be played by Ellaline Terriss. Hicks, by the way, has purchased a site for a new theatre in Rupert Street, opposite the Prince of Wales. It is said that the site alone cost £50,000. Rather steep, this!

Maud Jeffries, Julius Knight, and the remainder of Beerbohm Tree's touring company will sail for Australia on July 17 on the Orient liner, *Oriental*. They are due to open at His Majesty's, Melbourne, on Sept. 12, when Maud Jeffries will play *Katsuma in Resurrection* for the first time. The *Eternal City* and several other plays will also be produced. On her return from Australia Maud Jeffries will again be seen at Tree's theatre in London.

Irene Vanbrugh, having temporarily withdrawn from the cast of *The Admirable Crichton*, her part in that play is being played by Margaret Fraser.

Ben Webster, Robb Harwood, Agnes Thomas, and Nancy Price will all appear in *Uncle Dan* at the Adelphi on Aug. 3, in addition to Harry Nichols, Charles Cartwright, Frank Cooper, and Madge Lessing, whose parts I have already mentioned.

Mrs. Langtry has taken action against Herbert Waring for part rent of the Imperial Theatre during the time *A Man of His Word* was running at that theatre. Waring says he is not liable personally, as he was only one of a syndicate, which he says, was known by Mrs. Langtry. But the Jersey Lily maintains that she let the house to Herbert Waring, and that any arrangement he made afterwards does not affect her.

When G. P. Huntley crosses to your side in August to play his original part in *The School Girl*, his place at the Prince of Wales' Theatre will be taken by George Grossmith, Jr.

Pattie Browne and Sybil Carlisle will both play in *The Admirable Crichton* in New York when the piece is produced in September.

On Thursday night Lillian Braithwaite took up Eva Moore's part of *Kathie in Old Heidelberg* at the St. James' and gave a pretty and sympathetic rendering of that part.

JOHN PARKER.

THE HAGUE.

Dramatic and Music Events in Holland as Noted by Loute Maurice.

THE HAGUE, June 22.

Sousa and his band gave a concert in the Music Hall of the Zoological Gardens recently to a crowded and enthusiastic audience. Every number was encored. Of the soloists, Maud Powell, the American violinist, won the honors with the "Andante" and "Allegro" of Mendelssohn's concerto. Estelle Liebling, who sang "Thou Brilliant Bird" from *The Pearl of Brazil* with a flute obligato, played by Marshall Lufsky, was encored several times, and Arthur Pryor gave a trombone solo, compositions of his own, "Love's Enchantment." For the encores of each number Sousa offered his most popular marches and some rag time numbers. The programme finished with plantation songs and dances. The concert was a success, and Hollanders are in hopes that Sousa and his American band will favor them with a return visit. After the concert the band left for the Hook of Holland, to take the steamer for Harwich and London.

At the Theater Seinpost Scheveningen the Rotterdamians tooted recently gave Jan Ongeluk (*The Mishaps of John*), a three-act comedy.

The Amsterdam Wagner Society are going to produce on June 24 and 26 *The Meistersinger von Nürnberg* with the leading artists of different German cities. Carl Burrian, of Dresden, will sing the part of Walther von Stolzing. Victor Köpfer, of Munich, in the part of Veit Pöyner. Minnie Neut, from Dresden, as Eva, Eva Ottile Metzger, of Cologne, as Magdalene, Carl Nobe, of Berlin, as Beckmesser, and Max Bucksoth of Mannheim, as Fritz Kothner. Herr Vondek will be the stage director.

Herr von Hulsen, intendant general of all the Royal theaters in Germany, has received the honorary title of Excellent from the German Emperor, and Joseph Lauff, the court poet, was presented in the order of the Red Adler.

Maxim Gorki was present at the one hundred and twenty-fifth performance of his play *Nachtspiel*, at the Kleine Theatre in Berlin.

Humperdinck and Richter have both resigned from the Wagner Committee in Berlin.

The Amsterdam Symphony Orchestra, under the leadership of Mengelberg, met with great

success in London. Frau Pauline-Strauss de Ahna was the soloist.

A. van Lier, manager of the Grand Theatre, Amsterdam, has started rehearsals of *Nachtspiel* by Maxim Gorki.

Dina van der Vyver, a Dutch soprano of great talent, sang the aria from Bruch's *Frühling* at the Badische Sänger-Bundesfest at Mannheim recently, and received many floral offerings.

At the musical festival at Frankfort, Germany, thirty-four German singing societies will participate.

The Dutch tenor, Tyssen, sang *Walther von Stolzing* in *Die Meistersinger in Pest* at the Wagnerian festival. Desider Markus conducted the orchestra.

Messchaert obtained a great success in Duisburg in *The Messiah* and in two songs by Richard Strauss.

The Viennese pianist, Anton Doer, received on his seventieth birthday an *Ehrengabe* of 10,000 crowns.

An Italian opera troupe gave a performance of *Puccini's Manon* in Munich with great success. The principals were Madame Amella and Polini, and Falconi, the musical conductor.

The Dutch violinist, Herr T. Hooft, has been engaged for a period of three years as solo violinist to the *Théâtre des Variétés* in Berlin.

A statue will soon be erected of Peter Beddoe in Hazebrouck, Belgium.

Charlotte Huhn has been engaged for the opera in Munich and Herr Antes (tenor) for the opera season in Pest, Hungary.

Franz Servaes has written a new drama entitled *Der Neue Targ*.

Brussels will have a Flemish school of acting managed by two Flemish actors, Vanderlee and Wichelein.

A new one-act play, by Gustav Wied, will soon be produced in Copenhagen. There are fourteen male parts in the play and no female parts.

The Dutch tenor, de Vos, after singing before the intendant of the Royal Hoftheater in Berlin, has been engaged for the Hoftheater in Wiesbaden as tenor from 1904 till 1909.

Leipzig will shortly have a statue of Wagner. The celebration of Goethe's statue will take place in August.

Das Heimatfest, a play by Gustav Frensen, will be produced at Husum for the jubilee festival.

Der Gottesdienst, a new drama by Lauff, will be produced in Copenhagen.

An international concert will take place on Oct. 4 at Berlin. England will offer Hubert Parry's new composition, "War and Peace," under the conductorship of the composer, and a new composition by Sir Alexander H. Mackenzie.

The *Théâtre de la Monnaie* in Brussels will open its season in September with *Le Prophète*, in which Mons. Dalmore will make his debut as Jan van Leiden and Madame Gerville-Béache as Flidès.

Ernst von Wolzogen will build in Berlin a Deutsches Singspielhaus. He has written a comic opera taken from Heine's "Blinder von Lucca," with music by Bogumil Zepler.

The city of Salzburg will build a Mozarteum at a cost of 450,000 mark.

F. H. van Duynen has rented for the coming season the Stadsschouwburg in Amsterdam, formerly occupied by the *Opera van der Linden*.

Madame Manu will give a series of performances in Ghent, Belgium, in *Fedora*, *Cyprien*, *Magda*, and *Capus* *La Chatelaine*.

To please the German Emperor Leon Cavollo has composed two different finales to *Der Roland von Berlin*, one tragic and one of light music.

A German policeman from Pottadam, who devoted his spare time to composing marches, has been so successful as to have his marches played by all the German, British, and Austrian bands.

Several pupils of the Tooneenschool (School for Actors), of Amsterdam, recently made their debut. Jan Brandenburg played the part of a priest in a play by Albert J. Seidel, entitled *Francisco's Wedding*, in which he showed remarkable power of voice and acting. Christian Wilhuijs was rather weak. Marie Sasbach, sister of Mrs. Erfmann-Sasbach, appeared in the title-role of *Francisco*, which was too difficult a part for such a young actress. A small part was played by F. Bouwmeester, son of the old Dutch actor, Louis Bouwmeester, also a pupil of the Tooneenschool, and who also recited "The Wreck" by François Coppée.

Yannette de Yong, a Dutch soprano, met with great success at the Mecklenburg festival as *Wilia in Händel's Samson*.

JULY 2.

</

aylor Hastings, on the conclusion of the New Zealand season, will appear in Tasmania and subsequently at the Sydney Theatre Royal. His place in Maoriland being taken by the English Opera company, now at the Sydney Palace.

By the way, a Sydney paper states that Mr. Williamson has just been paid by a man who admits that he wrongfully gained admission to his theatre sixteen years ago. It is a case of payment of conscience money. The writer said he obtained admission to a theatre where the firm was presenting a comic opera, by means of a ticket which he had made himself. He thought he was doing a smart thing, but he might just as well put his hand into Mr. Williamson's pocket and take a shilling out. Since then he had become a Christian, and, although "you can hide evil from man, you cannot hide it from God," he now paid the shilling, with another shilling as interest, at the rate of six per cent. for the term it had been owing. Mr. Williamson sent the writer a kindly and appreciative reply, promising to add the money to his next contribution to charity. Rata! JOHN PLUMMER.

AT THE THEATRES.

FIFTY-EIGHTH STREET.—The Baby Chase was produced last week to large audiences. The cast included Robert Cummings, Joseph Green, Frank Currier, Claude Cooper, Morris Cook, Carlton Levinson, Edna Archer Crawford, Mathilda Doshon, Lorna Elliott, Rachel Blake, Leslie Blingham, and Daisy Dean. Between the acts "Chinese" Johnny Williams made a big hit with his burlesque magic. Bennett and Wilson and Rehn Kaufman pleased with songs and dances. Humbug is this week's attraction.

MANHATTAN.—The Earl of Pawtucket continues its marvelous success and approaches its two hundredth performance, which will be observed on Aug. 5, and which will be attended by many celebrities, while the house will be decorated for the occasion.

MAJESTIC.—The Wizard of Oz defies the heat, last week being one of the most successful of its long career.

MADISON SQUARE ROOF GARDEN.—Oriyo draws well as an out-of-door attraction.

ENGAGEMENTS.

Eleanor McKee, by Kirke La Shelle, for the part of Estrella in Arizona.

Lucille La Verne, to support Ezra Kendall in The Vixen Buyer.

Charlotte Lambert, with Robert B. Mantell.

Fred Forrester, with Charles B. Hanford.

George W. Mitchell, with Walker Whiteside.

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Tony Pastor's.

The bill includes Gallagher and Barrett, Kine and Gottschold, Silvern and Emeric, Estelle Wadette and company, Ward and Raymond, Diamond and Hoon, World's Great Barkers, Sartama, Walter Stetson and company, Hughes Trio, Elsa and Keeley, Frank Mayne and Ethel Brandon in The Tipster, by Owen Kildare; Grace La Rue and her pickaninnies, Willie De Some, and the vitagraph.

Keith's Union Square.

Doan and Lenhart in Taking Chances head a bill including Wilton Brothers, William Cahill, Rae and Broche, Joe and Nellie Dener, Ed J. Rice, Mart Fuller and Frances Rose, Cardouine Sisters, Thobey and Lucy, the Lucados, Dorothy Kenton, and the vitagraph.

Proctor's Twenty-third Street.

The feature of the programme is a new one-act play by Julius Chambers, called A Pair of Boots, presented by Frank Rolleston, Myron Calice, and Leslie Bingham, of the Proctor Stock company. Herr Von Palm's latest production, a singing act, in which Reta Redmond and eight young women appear, is seen for the first time. Others are Kennedy and Evans, Walter Chester and company, Sheffer and Blaskey, Meyer and Mason, Leslie Brothers, Mary Madden, Two Ash-ton, Belle Voila, Marty Woodworth, Berol and Berol, Eddie Horan, Meyer and Nason, and the katechroscope.

Proctor's Fifth Avenue.

The stock company appear in Kindred Souls, with a cast including Adelaide Keim, Wallace Erskine, Verner Clarges, Paul McAllister, Albert Roberts, Claude Cooper, Alice Gale, Lois Tabor, Alice Baxley and others. The olio embraces Clayton and Clark, Vera Grey, Zara and Stetson, and the katechroscope.

Proctor's 125th Street.

My Sweetheart, in which Minnie Palmer starred for so many years, is this week's offering by the stock company. The participants are Belle Gold, Margaret Drew, Willard Blackmore, Joseph F. Willard, Richard Lyle, H. Dudley Hawley, Charles Hawkins, and Mathilde Deshon. Lawrence Kane and the katechroscope appear between the acts.

Paradise Gardens.

Aga, the mysterious, still holds the top line of a bill that embraces Edith Helena, Gillett's musical dogs, the juggling Johnsons, Riccobona's horses, the Hoosier Zouaves, Franco Piper, Rice and Prevost, Josephine Sabel, the Four Nightingales, the Deltos, and Punch, Judy and Company.

Lion Palace.

The bill includes Victor Moore and Emma Littlefield, Polk and Tresk, the Lambs Four, Howard and Harris, Gebest Sisters, All and Peiser, Freylinger and Thaler, Tom Ripley, and Arthur A. Birchman.

LAST WEEK'S BILLS.

Kerr's UNION SQUARE.—Winchell Smith and company headed the bill in the farce. A Friend in Need. It tells the story of a young married man who brings home a bibulous friend for her husband by the wife, and subsequent complications and explanations. A good deal of the time is taken up with the antics of the two intoxicated men, and the dialogue counts for very little. The sketch pleased the majority of the spectators and provoked much laughter. Dave Nowlin scored a hit of the most pronounced kind with his songs and imitations. Mr. Nowlin has intelligence far above the average entertainer, and does not go through the formula of asking the "kind permission" of the audience when he is about to do imitations that he intends to do anyway, permission or no permission. He has a novel way of introducing his mimicry and it is very refreshing. His mocking of the methods of the soubrette who sings "Bill Bailey" would move a stolid elephant to laughter, and in this bit he showed that he has as good a command of the soprano register as has Stuart, the "male Patti." His baritone is rich and full and his manner is so pleasing that he cannot fail to entertain any sort of an audience that appreciates good work. His new song, "Hallelujah," is very good indeed. Stinson and Merton were as bumblingly effervescent as ever and kept the house in roars. Home, Room and Lewis were very amusing in their skit. The Duke and the American Heiress. Sallie Stembler, who has a good-natured face and a bright manner, won several encores with her songs, which are well chosen. Margaret Hubbard Ayer made her debut in Vaudeville, but did not create a sensation. On Monday she sang songs in French, German and English, but on Tuesday she contented herself with the English songs. Miss Ayer has a very good voice but enunciates badly. She also seems sorely in need of training in stage deportment, as she was very ill at ease, especially in making her entrances and exits. John and Harry Dillon had a very good assortment of songs and parodies, which met with the usual appreciation. The Three Westons in their very neat and taking musical and comedy specialty won great favor. Irving Jones offered some coon songs, which he sang with muchunction. Barr and Evans were one of the big laughing hits in their absurd act, which is always sure to please. The Monroe Troupe in a fine acrobatic exhibition. Keith's motion pictures, the Delaskas in their novel magical act, Gladstone Sisters, and Martine and Balno, were also in the programme.

TONY PASTOR'S.—Watson, Hutchings and Edwards headed the bill last week, and as usual kept the audiences in roars with their highly diverting skit, The Vaudeville Exchange, in which Mr. Watson does the funniest work of his career. Fred Eckhoff and Anna Gordon, billed as "The Musical Laugh-Makers," lived up to the programme announcement and furnished an assortment of fun and melody that would be hard to beat. Mr. Eckhoff is a comedian of more than ordinary ability, and his original methods brought down the house. His partner is bright and clever and they work together systematically and harmoniously, playing on a variety of instruments with great skill. Barton and Edwards were also very successful in their efforts and kept the laughs coming their way. William Cahill, who has wisely discarded the Tuxedo

cost in favor of a Prince Albert, repeated the big hit he always makes at this house. He has the art of making the gallery join him in the chorus of a song down to a fine point and has a natural manner that is very taking. Harry Frey and Nettie Fields were seen in their latest offering, The Wrong Man. Mistaken Identity is the theme, and while the idea is old there are many amusing lines in the piece. The dancing finish is very well done, especially the Hebrew buck dance by Mr. Frey. Howley and Leslie are pets of Pastor's patrons, and Miss Leslie's child impersonation brought her a most enthusiastic recall. Belle Ved did some good work in the contortion line. William Whalen, assisted by Corinne David and John Williams, presented a new sketch called Christmas Eve. Others were Siddons and Siddons, Smith and White, Connors and Davis, and Deiberg Sisters. The vitagraph and Morrisopticon had new views.

PROCTOR'S TWENTY-THIRD STREET.—That good acting is always appreciated was well proven last week at this house, when the work of Theodore Hamilton in a one-act play called Uncle John held the attention and called forth the enthusiastic approval of the entire house from gallery

and is hidden behind a hedge clad only in a bathing suit, made a big hit. Bob Hathaway's monkeys proved a great source of delight to the younger generation. Merritt and Rosalia were favorites from the start in their lively singing and dancing comedy sketch, in which Mr. Merritt does some very fine acrobatic work. Campbell and Caulfield are natural Irish comedians and they have a number of good gags. The Three Sisters De Faye, who really look like sisters, were seen in a very neat musical specialty. Their work is refined, their costumes are very tasteful, and their music is excellent. They have everything in their favor and should win popularity. Ernest Tenny told some jokes and sang a few comic songs that caught on. His final medley is a gem in its way. Frank Rodolph won favor with some well-rendered songs. Reiff Brothers, Vera Grey, and the katechroscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—An excellent performance of The Rivals was given last week by the stock company. Verner Clarges was right in his element as Sir Anthony and scored a big hit. George Friend was very droll as Bob Acres, and Florence Reed made a pretty and pleasing Lydia Langish. George Edwin Bryant as Sir Lucius, Wallace Erskine as Captain Absolute, Paul McAllister as Falkland, Myron Calice as Fag, Richard Lyle as David, Alice Gale as Mrs. Maisprop, Loretta Healy as Lucy, and Harry Bourjois as the servant were all good. The play was artistically mounted. In the olio were Matthews and Ashley, Flakowski, Hughey Flaherty, Grace Devonne, Ben Mayer, Katherine Klare, and the katechroscope.

PROCTOR'S 125TH STREET.—Glen Macdonough's funny farce, A Prodigious Father, was cleverly presented by the members of the stock company. Sol Aiken was very amusing in the part of Stanley Dodge, and Adelaide Keim was winsome and captivating as Dolly Bonde. H. Dudley Hawley, Duncan Harris, Willard Blackmore, Charles R. Hawkins, Andrew Stephens, Lois Tabor, Alice Baxter, Marion Mathay, and Ethel Wynne also did good work. Bert Baker, the monologuist, and the katechroscope were seen between the acts.

PARADISE GARDENS.—A novelty called Aga was seen for the first time here last week. It was presented by arrangement with Rosenfeld Brothers, of Berlin, and was shown by the inventor, Otto Heimann. It consists of an illusion in which a woman is suspended in the air without any visible means of support. The act differed from similar tricks performed by Kellar and others in the fact that no black draperies were used and the work is done in a strong light. The audience was mystified, and of course man-

BERT HOWARD.



Ever since pianos were invented they have been pounded and played upon in various ways by unskilled and skilled performers. Many a good man has gotten into the swearing habit on account of having to listen to "The Maiden's Prayer," as it was drummed out laboriously by the little girl with the big blue eyes who lived next door, and many a flat-dweller has had his reveries disturbed by the incessant energy of the young lady in the next apartment, who always has the latest things in coon songs at her fingertips. To one in a thousand, however, of the great army of piano players is given the faculty of extracting pleasing music from the ivory keys, and once in a while we find a man who is able to coax humor as well as melody from them. Such a man is Bert Howard, of Howard and Bland, who by hard work and constant study has tamed the refractory piano, so that it obeys his slightest command. Judging by the approval shown him on the part of the public and those who chronicle the doings of the players in the public prints, Mr. Howard is easily at the head of his class. In entertaining the people Mr. Howard is accompanied by his wife, Leona Bland, and their united efforts have made countless hours roll pleasantly by for folks who were laden with the cares of the world and other things that oppress. Like all successful men, Mr. Howard has incurred the enmity of those who have not been able to duplicate his performance. Some kind little bird whispered to him that a rival had spoken ill of him in the countries across the "great waters," but in spite of the traducer he has secured many engagements in those countries, which he will fill in good time. Mr. Howard has written a new specialty for the season of 1904-05, which he hopes will prove even more amusing than his present offering, A Strange Boy, which has been the laughing hit of almost every programme on which Howard and Bland have appeared.

BURGLARS ROB VAUDEVILLIAN.

On Thursday afternoon last Albert E. Johnston, of the Musical Johnstons, and his wife, professionally known as Dorothy Drew, made up their minds to seek rest and recuperation by the sad sea waves at Brighton Beach. They spent a very pleasant afternoon and evening and returned to their cozy apartments in New York tired but with a happy recollection of their outing. When Mr. Johnston opened his parlor door the sight that met his gaze gave him what are known to the users of slang as "the willies." The rooms were in great disorder, showing that some unbidden guest had paid a visit to the place during their absence. Everything was topsy-turvy, and the Johnstons immediately came to the conclusion that they had been robbed. A very short examination of the rooms showed that they were right in their suspicions. The missing articles included all of the extra wearing apparel of both Mr. and Mrs. Johnston, a number of beautiful stage costumes belonging to the latter, and every bit of silverware they owned. They were absent only a few hours, but the burglars managed to make a neat job of it and were unkind enough to leave no traces of their identity. Mr. Johnston wishes to deny emphatically that it was a put-up job for advertising purposes, and if he could lay his hands on the thief he says he would play a tattoo on his ribs that would make the burglar feel like a human xylophone.

ENDORSED BY SHERIFFS.

The proprietors of a circus that plays in the small towns of the West have issued a circular containing letters of endorsement from sheriffs in Colorado, Nebraska and Iowa. One of the letters reads as follows: "If the proprietors know it, no skin games are permitted, but everything is fair and orderly, and for this reason we commend them to the public wherever they may go. The managers are perfect gentlemen. The small amount of license charged is due from the fact that they haven't a large show." Another sheriff writes: "From the time they have been here I have heard of no skin games or short changes of any kind connected with their exhibition." The Colorado sheriff said: "I find it a nice, clean show. The managers are perfect gentlemen in every way. Mr. _____, the agent, is a prince of good fellows. They stand for no grafting of any kind."

It is evident that the Western people are getting tired of the "skin games" and the "grafters," and it was a wise move on the part of these managers to have the sheriffs look over their outfit and give them "clean bills." Even a farmer with a horizontal goatie can attend this performance with perfect safety.

CIRCUS MEN TURN HARVESTERS.

A number of the canvasmen attached to Forepaugh and Sells' Circus, which is touring South Dakota, hearing of the fabulous wages offered by the farmers for hands in the wheat fields, left the circus and started in to gather grain and money. When the circus reached Sioux City it became necessary to hire a large crowd of men and boys to assist in putting up the tents and getting them ready for the patrons. There was some delay, owing to the inexperience of the new hands, but the circus went on as usual. The boys of the town were more than delighted, as they had the double delight of watering the elephants and seeing the circus for nothing.

TOM BROWNE BACK IN VAUDEVILLE.

Whistling Tom Browne, who has been out of vaudeville for the past season, having been with The New Clown, will devote the coming year to vaudeville entirely. This week he is at Proctor's, Newark, and in August he will start West for a long trip to San Francisco and return over the Orpheum, Castle and Hopkins circuits, with Eastern houses to follow. This will keep him busy until Spring, at which time he has arranged for a trip to London, where he has long been a favorite and his marvelous whistling has been praised by many distinguished personages, including King Edward.

Photo by De Witt C. Wheeler, N. Y.

BAILEY AND MADISON.

to boxes. Mr. Hamilton is a sterling actor and it was a rare treat to listen to the rich tones of his voice and to watch the many little touches that made a very ordinary part interesting. The play deals with an old man who has a rough exterior but a kind heart. He has made his will, leaving half of his money to his god-child, a sweet young girl who has a lot of relatives who don't amount to much, according to the views held by the old man. She comes to plead with him for a large loan to get her people out of a scrape, and although he is very stern at first he melts under the persuasion and tears of the girl. The piece is practically a monologue for Mr. Hamilton and he made a thorough success of it. Mary E. Abbey was excellent as the girl, and a woman programmed as "Miss A. Egnarstel," which reads "LeStrange" when spelled backward, was fairly good as an old mammy. Ray and Thomas appeared for the first time here in an operetta called The Spirit of the Harts Mountains, written by John Ernest McCann, with music by Walter Phillips. There was a special setting with pleasing light effects and the principals sang well. The Great Alexius Duo, expert bicyclists, made one of the big hits with their thrilling act. The work of one of the men in jumping to the top of a long flight of steps and down again, seated on a wheel, is startling in the extreme, and his somersault, standing on a wagon wheel, made from a bounding platform, called forth tremendous applause. Joseph F. Willard and Victoria Wilcox presented their very amusing sketch, Don't Look, with much success. Mr. Willard is a clever young German dialect comedian and his partner is also very pleasing. The business during the proposal, when Mr. Wil-

ester is hidden behind a hedge clad only in a bathing suit, made a big hit. Bob Hathaway's monkeys proved a great source of delight to the younger generation. Merritt and Rosalia were favorites from the start in their lively singing and dancing comedy sketch, in which Mr. Merritt does some very fine acrobatic work. Campbell and Caulfield are natural Irish comedians and they have a number of good gags. The Three Sisters De Faye, who really look like sisters, were seen in a very neat musical specialty. Their work is refined, their costumes are very tasteful, and their music is excellent. They have everything in their favor and should win popularity. Ernest Tenny told some jokes and sang a few comic songs that caught on. His final medley is a gem in its way. Frank Rodolph won favor with some well-rendered songs. Reiff Brothers, Vera Grey, and the katechroscope were also in the bill.

NOTED MAGICIAN ARRIVES.

Mallini, a magician who has been astonishing the exclusive circles of London society during the past season, and who achieved international fame by biting a button from Sir Thomas Lipson's coat and restoring it without the use of a needle and thread, arrived from Europe on the Majestic last week. He will spend several weeks at Newport entertaining those who move in the inner circles of the great social whirlpool, and will return to Europe in September.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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Week July 13th, Featured and Big Hit at Shea's, Buffalo, N. Y.

BUFFALO COMMERCIAL, July 14, 1903. — The best number on the program was a bass solo by one of the Empire City Quartette. Another member of the Quartette, impersonating a semi-Americanized Jew, won applause and encores for his manner in singing funny songs.

TIME ALL FILLED, THANK YOU.

Or IRVING M. COOPER, Mgr., 3 Rutgers St., N. Y. City.

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P. S.—Miss Emmett had the honor of playing in Melbourne 3 months, the longest engagement ever played by any sketch artists.

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Only Open Time, November 9, 16, 23, 30, Dec. 7, 14, 21. Balance of season
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FRED ECKHOFF and GORDON ANNA

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MYRA
BUSTER KEATONT—Stands for Turkey, long
legged and fat.
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than that.
This and next week, Mr. and
Mrs. Joe Keaton will visit Mr.
and Mrs. Maunton across theriver from Mr. and Mrs. Sippi.
St. Louis, Missouri's Park, July 19 and 20; St. Joe Mo., Lake Contry, Aug. 2;
Des Moines, Ia., Ingersoll Park, Aug. 9; Oklahoma City, Okla., Delmar Gardens, Aug. 16.

JAMES B. DONOVAN

IRISH fun is what the people want. I hear that Lew Dockstader and Carroll John-
son are making their biggest hits with IRISH songs this season. I'm IRISH all the
way through.

AT LIBERTY FOR NEXT SEASON.

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I am rather glad I decided to make the acquaintance of the folks who patron-
ize the Summer Parks. They are enthusiastic, and when they like you they are not
afraid to show it by making you work overtime.

BERT HOWARD AND LEONA BLAND

We beg to call attention to another page of this week's MIRROR, which con-
tains matter concerning us which ought to make interesting reading.

LEWIS McCORD

Presenting Willard Holcomb's

"HER LAST REHEARSAL."

The coming season stronger cast, handsomely gowned and some more scenes added.

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Now being played by Mr. and Mrs. Gene Hughes, Howard and Bland, Gracie Emmett and Co., Kins and
Gothold, Baker and Lynn, Mack and Elliott, John L. Sullivan and others. New sketches recently completed
for Russell Brothers, Nichols Sisters, Le Roy and Clayton, the Blondells, Nelson and Middlege, Larry
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LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Price 1/-

401 STRAND, W. C.

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THE DAINTY
LITTLE COMEDIENNE

Featuring T. B. HARMS CO.
Novelty Song

BIGGEST HIT IN
VAUDEVILLE THIS YEAR

VAUDEVILLE IN RUSSIA.

MOSCOW, RUSSIA.

May 28, 1903 (Russian date). American acts on the Continent are not very plentiful, and the June programmes show a very small percentage. At the Wintergarten, Berlin, Diana is doing very well, as she has been prolonged another month, so "Handy Andy" will have another month of it at the Central Café and will relate to the admiring through "how it all happened." The German folks say that when like Rose landed back from America and struck Berlin that the meeting between "Handy" and "Ikey" was very pathetic. Saharet opens shortly in Paris at the Casino for two months.

In Paris Raftord and Winchester have made quite a large-sized hit and are enjoying the unique fame of working two halls in one night, something which has not been heard of before in Paris to my knowledge. At the Marigny, Stanly and Wilson and Robertus and Wilfredo are scoring heavily. Grandfather and Grandmother Lowell, better known as Lowell and Lowell, are doing stunts at the Alcazar for the gay Parisians, the Three Meers are doing well at the Ambassadeurs, while Little Severus Schafer is juggling at the Moulin Rouge. At the Nouveau Cirque, Curtis and Vanity are behaving well, as I hear that they are going very strong. Nollett, with his "looping the loop" is in Brussels, as opposition to Diavolo, who is at the Pallas d'Este. Nothing is to be heard but "loop the loop," and both are drawing packed houses. Nollett is at the Hall du Cinquantenaire, with a few variety acts. Among them are John Higgins, who has just returned from a highly successful season in South America: the Nigris Brothers, equilibrists, and Tony Wilson, assisted by Mlle. Hellene, in their gymnastic cake-walk.

Leonidas is in hot water in Vienna, as some of the artists claim that there is money coming to them in the shape of back salaries. They have taken the affair to the Austrian courts and claim that when they were engaged, Herr Leonidas spoke good German to them, but when salary day approached he could only speak Greek. So here is one Greek that has met his match in an Austrian, as he has had to deposit a large sum of money to insure his coming to court when the lawsuit is due. The truth of the matter seems to be that Leonidas is simply paying back old scores.

Morton and Elliott are at Kilo Colosseum in München and open in St. Petersburg June 1. Roosacher's in Vienna and the Olympia in Dortmund have closed their season and will open about the middle of August. The Colosseum in Lemberg has closed, as Herr Dir. Thorn has laid aside the managerial reins. He has taken over the New Passage Theatre and will run it on the style of an American museum.

The well-known dwarf comedian "Mally" died in Urach, aged forty-five. For the past twenty years he has been playing the German provinces with small theatrical companies, playing the role of Der Verwunschenen Prinz, in which he was second to none. Tacianu, the well-known female impersonator, is back again at Roithner's Theatre in Linz, where he is a big favorite. From Spain I have received word that Strongfort has made good and that Liza Pantzer is doing very well with her new act.

Marinelli, the Parisian agent, arrived in Moscow yesterday and is booking several American acts. There is a new variety agent here who has been granted permission by the police. He is the ex-manager H. Reiter, and his general office is in St. Petersburg. It is very difficult to obtain permission to open an agency in Russia, as you have to deposit 3,000 roubles (\$1,500) to show that you mean honesty, then you have to obtain the police permission, which is very hard to get. All told, I think there are about four agents in Russia. I mean the ones that are authorized by the State.

Jean Mario, the bar performer, has met with a serious accident, which may lame him for life. He is in a neady position at the present moment, and any one who wishes to remember him can address him as follows: Jean Mario, Via Bertola No. 8, Turin, Italy. The old-time and well-known Ceado, who used to do the flying hoop act in America, has gathered together six colored ladies, and is now manager of what he has termed "the Six American Ebony Belles." He has launched them on the unsuspecting managers and will do well if he makes money. He is a good boy, and hope he will make out. The comedian Alfredy, whom I mentioned in one of my late letters as pawned somebody's piano, has been released, the police stating that there was not enough proof to keep him in prison. In Moscow things are the same as stated in my last letter, but on Friday, May 23, I had the honor to appear at the Palace Kleinmichel and give a private performance for the Grand Duke and Duchess of Russia, for which I received a heavily beaded lade, used in olden times to fill the glasses with champagne. It is valued at 1,000 roubles (\$500) and was once the property of the famous millionaire Count Constant Kleinmichel. This will stand alongside the silver bowl that I received in Easen, Ruhr for breaking all records for paid admissions in the Rhine Province. I have been prolonged here another month.

HARRY HOUDINI.

ORPHEUM CIRCUIT WILL EXTEND EAST.

Martin Beck, who was in New York last week, made an announcement that is of the greatest interest to everybody connected with the vaudeville world. It is to the effect that Manager Meyerfeld and Percy G. Williams, who are both in Europe, have come to an agreement by which the Circle in this city and the Orpheum in Brooklyn will become part of the great Orpheum circuit. In this way the threatened invasion of the East by the Orpheum people has become an accomplished fact, and interesting developments may be looked for. Mr. Beck also announced that the circuit will be extended into other cities in the East, including Philadelphia. This new combination will produce great rivalry, and the competition for good acts will be so keen that salaries will take another sudden jump. The lucky vaudevillian who has a good specialty will be in great demand. Instead of hanging around the agencies begging for a job, he can sit in his luxurios apartments and have the cards of the rival managers brought in to him on a silver plate, using his own judgment as to whom he shall accord the privilege of an interview. The return of Messrs. Meyerfeld and Williams from Europe is anxiously awaited, as the full plans for the new scheme will not be made known until they return.

FILSON AND ERROL'S NEW ACT.

Filson and Errol, who for years have been known as "America's representative sketch artists" and as delineators of clean, wholesome comedy, holding a position envied by many and held by few, will next season move from the beaten track in the sketch line. The Black Cat is the title of the vehicle which will serve to

KITTY WOLFE

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Season 1903-1904—As "MADGE" in

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—ART LOVINS in Chicago Times.

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Edward Doyle
THE JUGGLING WONDERHill's Park, Trenton, N. J.
This week.

"TIMMONS, THE ORATOR"

BOOKING FOR 1903-94. Brown Block, Columbia, Tenn.

show the versatility of this talented duo. Special scenery will be carried, and no expense has been spared to make this production one of the big sensations of the season. A great deal of money has been spent on starting electrical effects and other accessories, and nothing will be left undone that can add to the success of the piece. The only desire of Filson and Errol is to meet with the approval of the people who patronize, and the managers who conduct, the high-class vaudeville theatres. They have never done anything in a half-hearted way, and their theory is that it is too late to begin now. They expect that The Black Cat will prove a distinct novelty and will be the subject of unlimited conversation and comment in vaudeville circles next season.

HIPPODROME FOR CONEY ISLAND.

Plans are materializing for a mammoth new amusement resort at Coney Island that will possibly outshine Luna Park and the Steeplechase. Last week at an auction held in Brooklyn of a large parcel of the choicest property in the West End of Coney Island, it was purchased by a syndicate for a price close to the half-million mark. The property formerly belonged to the John H. McKean estate, and fronts on Surf Avenue, almost opposite the old Culver depot. The space will be converted into an immense amusement park, with all sorts of attractions. A chute will be built, with the starting point on a pier out in the ocean and with the incline toward the land. One of the features will be an immense lighting plant, with power enough to light the entire island. William H. Reynolds is at the head of the syndicate that is to control the enterprise, and he expects that the park will be ready for business before the next Summer season is in full swing. The Coney Island Hippodrome will be the name of the new resort.

UNCLE SAM'S ELEPHANT.

Frank C. Bostock turned the tables on Uncle Sam last week. An elephant imported by Mr. Bostock was held for an amount of duty that the manager declined to pay. As the Government has no place in which to store elephants, the beast was turned over to Mr. Bostock under bond. As the matter had not been straightened out up to last week, the animal trained submitted a bill for \$175 for boarding and lodging the beast. The question is, how long will it take the animal to eat up the amount of his duty, and how much over and above that sum will Uncle Sam owe Mr. Bostock when the elephant is finally turned over to its owner?

NEW ROOF-GARDEN OPEN.

The new roof-garden on top of the Majestic Theatre and Pabst Hotel, at Fifty-ninth Street and Eighth Avenue, was opened on Tuesday evening last. The garden was tastefully fitted up and the comforts of patrons are carefully looked after. The attraction is Carl Reinecke's orchestra, which was heard to advantage in several classical and popular numbers.

PRIMROSE IN CHICAGO.

George Primrose telegraphed THE MIRROR yesterday that his debut in vaudeville at Masonic Temple Roof-Garden on Sunday evening last was a huge success. He was received with cheers of welcome, and is much pleased with the change from minstrelsy.

REHEARSALS TO BEGIN.

The vacation season for the people attached to the forces of Weber and Fields will soon be at an end. All hands have been ordered to report on the morning of Aug. 8, when the minor roles will be distributed and much of the preliminary work laid out. The name of the burlesque to be presented next season has not yet been chosen, but the libretto and music are practically finished.

VAUDEVILLE JOTTINGS.

Walter Stetson and co. have finished a very pleasant engagement at Governor's Theatre, Atlantic City, and are this week playing a return date at Pastor's, and presenting Mr. Stetson's new act, "A Villain Unmasked." Week of July 27 they play Lexington Roof-Garden, Baltimore, with twenty-nine weeks in the West to follow, commencing Aug. 9, at Seattle, Wash.

John P. Harris, business manager and representative for Harry Davis, is recovering from his recent illness and is now able to sit up.

A party of managers, consisting of M. S. Bentham, Cyrus Payton, and others set sail on Mr. Bentham's yacht for a ten days' cruise, beginning last Thursday evening.

Brooks Brothers have signed with Sullivan, Harris and Woods for their production of The Peddler. They will make their farewell vaudeville appearance a Tony Pastor's week of July 27.

Pat Rooney and Emma Francis have signed for a few weeks in vaudeville before opening their regular dramatic season.

John J. Armstrong has opened a theatre at Brad Beach, N. J., near Ocean Grove, which he calls the Atlanta Casino. Refined vaudeville at popular prices is Mr. Armstrong's motto, and he adds to the comfort of his patrons by a liberal use of electric fans.

Jules Kellar played his first American engagement in three years at Detroit last week. He has just returned from Europe.

Frank Cushman, the minstrel, has just finished a very successful six weeks' engagement in San Francisco. During the last two weeks of his stay his monologue was applauded by 100,000 people. He has been engaged as an extra attraction for five weeks with R. J. Jose's Minstrels, which began a Pacific

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6 MUSICAL CUTTYS 6

3-Brothers and Sisters - 3

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Assisted by NELDA HERRMAN.

All sold out until Dec. 12th. On Western Circuit.

Coast tour at Portland, Ore., on July 21. Mr. Ochsman desires to be remembered to all of his friends in the East, through Tex Minson, and expects to get them personally early in September.

Milton Abbott is going in very heavily for big and startling acts next season, and is in a position to offer twenty weeks or more to an act that is "make good" for a salary of \$1,000 a week. There is a chance for some big dramatic star with a good vehicle to spend a pleasant season in which she will, with the money certain at the end of every week. Mr. Abbott can guarantee to place at least fifty acts in vaudeville next season.

Miller and Krebs, after a most successful season of four weeks in vaudeville, having played near all the leading houses in this country, have signed with the Lillian Mortimer co. for the coming season as a special feature, opening August 25.

The Three Troubadours put on their new act, A Mix Up, at Electric Park, Baltimore, and it made a hit. They have also played South Bend and Toledo with success. The trio includes Charles A. Vastener, Casper Zernes, alto, and Bill Briggs, harpist and comedian.

Edward F. Reynard sailed for Europe on Saturday last to fill a six weeks' engagement at the London Hippodrome. He will return in the "Minnesota" on Sept. 22, and will open on Sept. 26 with the opening show for the season of 1903, having been especially engaged for that occasion.

Ethel Bradford has been engaged by Owen Kidder to appear in his new sketch, The Winner, which is being produced this week at Tony Pastor's.

Harding and Ah Sid, the aerobatic comedians and Miss Olive, the dainty singer, entertained the guests of Mrs. Stewart Fish at Newport one evening last week. The three artists, now that they have met the Fishes, consider themselves decidedly "in the swim."

Fannie Brown, of Brown, Harrison and Brown, and Harry Demuth, of the Demuths, spent a very pleasant vacation at Barnes Park, Grand Rapids, Mich. Their acts were big hits.

Edwin Baker, who for the past year has been producing his own and a Japanese Courtship, in grand style, is in town and has been very successful in securing bookings for next season.

Al. W. Wilson, of Wilson and Berol, and his son, Hal Godfrey, are on another fishing expedition at Landale Lakes, Wis. They say that the "gods of sport" have smiled upon a great many who are up there, and they earnestly hope that they will be equally fortunate as bass and pickerel are abundant.

"Abe" Gruber, the politician, who made a bet of \$100 that he would sing a song at the Duckwater concert on Sunday evening last at Manhattan Beach, took out at the present moment, much to the disappointment of his friends.

Paint's spectacle, Ancient Rome, will begin a tour of the world next Fall. The production will be carried intact.

The bill this week at Frank's Opera House, Bayonne, N. J., includes Adams Trio, Harry Le Clair, Laura Bennett, the Great Mitchell, Weston and August, Keeney and Bennett, Tiddly-wink and Dugan, and Harding and Ah Sid.

W. S. Cleveland has organized and incorporated the W. S. Cleveland Amusement Company, to be capitalized at \$500,000, and will soon enter the field with a big interest in Charles C. Day will be one of Mr. Cleveland's aids in the new enterprise.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates until in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

Adams, Geo. H., and Co.—Woman Beach Park, Bay City, 19-25. Railroad Carnival, Fort Wayne, Ind., 28 Aug. 1.

Adams, James R., and Co.—Luna Park, Coney Island, May 30—Indefinite.

Adamson and Taylor Sommer's, South Bend, Ind., 12-25. Idlewild Casino, Newark, O., 26 Aug. 1.

Adler and Her Lions—Freebody Park, Newport, R. I., 20-25.

Adonis Trio—Frank's, Bayonne, 20-25.

Aga—Paradise Gardens, N. Y., 20-25.

Alabama Comedy Four A. and S., Boston, 20-25.

Alexius—Proctor's, Newark, N. J., 20-25.

Alison, Gladys A. and S., Boston, 20-25.

Alison—Willie Keith's, Phila., 20-25.

Alström and Peters—Woolly's Park, Camden, N. J., 20-25.

Ardelle and Leslie—Hamlin's Point, Toronto, 20-25.

Ashton, Margaret—Moss' Emprie, Newcastle-on-Tyne, Eng., 20-25. Moss Empire, Bradford, 27 Aug. 1.

Ashtons, Two—Proctor's 23d St., N. Y., 20-25.

America, Two—Shea's, Buffalo, 20-25.

America, Two—Henderson's, Coney Island, 20-25.

Bailey and Madison—Orphe, Los Angeles, 20-Aug. 3.

Baileys, Two—Shea's, Buffalo, 20-25.

Baker and Carroll—Howard, Boston, 20-25.

Baker, Bert—Keith's, N. Y., 20-25.

Banks, Charlie—Lafayette, Buffalo, 20-25.

Banwards, The—O. H., Chicago, 20-25.

Barker, The—Proctor's, N. Y., 20-25.

Barker, The—Chicago, 20-25.

Barr and Evans—Keith's, Phila., 20-25.

Barr and La Salle—Idora Park, Youngstown, 20-25.

Bates, Louis—Hashagen Park, St. Louis, 20-25.

Behler, Agnes—Lafayette, Buffalo, 20-25.

Bell, Frank—Meyer's Lake Park, Canton, 19-25.

Bells—Musical Henderson's, Coney Island, 20-25.

Bending Rhône—Merrymaking Park, Brunswick, Me., 20-25.

Bennett, Emilie—Casino, Atlanta, Ga., 20-25.

Bennett, Laura—Frank's, Bayonne, 20-25.

Benneth and Freeman—O. H., Chicago, 20-25.

Bernard, Eddie—Keith's, Boston, 20-25.

Berol and Berol—Proctor's 23d St., N. Y., 20-25.

Bianon City—Quartette—Shea's, Buffalo, 20-25.

Bianon, Louis—Rocky Point, Providence, 20-25.

Bianon, Art—Lindstrand Park, Hamilton, O., 20-25.

Bianfave and Walinger—O. H., Chicago, 20-25.

Bordon, Marie—Lafayette, Buffalo, 20-25.

Boyce and Wilson—Henderson's, Coney Island, 20-25.

Bradshaw, Charles and Co.—Music Hall, Brighton Beach, 20-25.

Breen, Harry—Henderson's, Coney Island, 20-25.

Brennan, George and Lillian—A. and S., Boston, 20-25.

Brennan, Ella—A. and S., Boston, 20-25.

Brock and Reisch—Casino Park, Put in Bay, O., 13-25.

Brown and Bartoletti—Delmar Garden, Oklahoma, 20-25.

Brown and Nevarro—Hampden Park, Springfield, Mass., 20-25.

Brown, Frank L.—Howard, Boston, 20-25.

Brown, Harry—Whistling Tom—Proctor's, New York, N. Y., 20-25.

Brown, Nellie—Rocky Point, Providence, 20-25.

Brown and Freeman—O. H., Chicago, 20-25.

Brown and Teller—Johannesburg South Africa, June 4—Indefinite.

Burgess, Nellie—Rocky Point, Providence, 20-25.

Burgess, Moller and Teller—Johannesburg South Africa, June 4—Indefinite.

Bukhart, JILLIAN—Temple, Detroit, 20-25.

Burke and Williams—O. H., Toledo, 20-25.

Burto Bijou Circus—Circus Park, Reading, Pa., 20-25.

Burton and Brooks—Forest Park, Kansas City, 19-25.

Bush, Frank—Temple, Detroit, 20-25. Shea's, Buffalo, 27 Aug. 1.

Cadieux—William—O. H., Toledo, 20-25.

Cahill, William—Keith's, N. Y., 20-25.

Campbell Brothers—Empire, Portland, Ore., 20-25.

Cardew Sisters—Keith's, N. Y., 20-25.

Carney, The—Lemp's Park, St. Louis, 20-25.

Carter and Terre—Masonic Temple, Chicago, 20-25.

Carter and Ross—Springfield, Ill., 20-25.

Carter—De Haven—Trio—Woolworth Roof, Lancaster, 20-25.

Carroll, Charles—Normumba Park, Boston, 20-25.

Carroll and Reed—Glendale Park, Nashville, 20-25.

Canada, The—Coney Island, Cincinnati, 20-25.

Carroll, John F.—Oakwood Park, Pittsburgh, 20-25.

Carroll, Wilfred and Co.—O. H., Chicago, 20-25.

Carroll, Walter and Co.—Proctor's 23d St., N. Y., 20-25.

Christopher—Collins' Garden, Columbus, O., 20-25.

Clark, John F.—Oakwood Park, Pittsburgh, 20-25.

Clark Family—Forest Park, Kansas City, 20-25.

Clayton, Casper—Circus—St. Joseph, Mo., 20-25.

Clayton and Terre—Masonic Temple, Chicago, 20-25.

Carter and Ross—Springfield, Ill., 20-25.

Carter—De Haven—Trio—Woolworth Roof, Lancaster, 20-25.

Carter, Charles—Normumba Park, Boston, 20-25.

Carter, Curtis—Electric Park, Newark, N. J., 20-25.

Carter, Curtis—West Haven, Conn., 20-25.

Carter, Rita—The Natatorium Park, Spokane, 20-25.

Carter and Adams—Electric Park, Newark, N. J., 20-25

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WANTED. Clever Pantomime People (those doing Specialties preferred). First-Class S. and D. Singers and Dancers. Original Novelty Teams (silent acts preferred). Good Looking, Good Singers, Good Dancers, Good Comedians, Good Chorus Girls, Etc. Give full particulars first letter. Tell just what you can do. State age, size, weight, etc. Send photo if possible, and name lowest salary.

N. B.—Can also place a First-class Property Man. Address
A. C. CORNELL, Manager,
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